



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## NZ Scholarship – Visual Arts 2005

# Examples of Candidate Work



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## Examples of Candidate Work

### Introduction

This resource contains examples of candidate work submitted in 2005 for assessment of the New Zealand Scholarship standard for Visual Arts. Examples of portfolios and workbook pages have been selected to reflect the range of approaches taken by candidates who achieved Scholarship, gaining a range of marks. In this set of posters, some of the portfolios are supported by two selected workbook pages.

This resource also provides insight into the portfolios by including commentary from the candidates themselves, which has been reproduced verbatim. The New Zealand Qualifications Authority would like to thank these candidates for providing their commentary and granting permission for their work to be published.

Information about the assessment decisions made by the marking panel can be found in the Assessment Report for the standard. The report is available on the New Zealand Qualifications Authority website, [www.nzqa.govt.nz](http://www.nzqa.govt.nz), and should be referred to when viewing these examples of candidate work.

Examples of candidate work for NCEA Visual Arts external standards and New Zealand Scholarship can be purchased in poster sets (not level 2) or on CD (all levels).

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# SUBMISSION 1 – DESIGN – 8 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

One of the main themes in my work was the use of my own drawings and sketches. I felt this gave my work a more original and fresh look than if I relied more on photography and computer filters. The main idea of my folio was the skate / contemporary culture, which I selected because it appealed to my age group and also gave me a rich amount of imagery and ideas to draw upon. The theme of the monkeys / Neanderthals came about as I thought it would be humorous to see them in a human role and to also put them in well-known iconic pictures, such as the altered line of evolution and the two old war propaganda posters of Uncle Sam and Lord Kitchener.

### Materials, Processes and Techniques

Drawing was the first thing I did with my portfolio and was absolutely central to my work. I would draw a lot of characters and then scan them into the computer so I could colour them. I also would take photographs of urban settings, then overdraw them on the computer, and then colour them in using Photoshop. The reason for doing this was because it gave my work a more natural, street-like drawn quality, not like slick computer graphics, and I think that gave my work a more original look. I also used a three-dimensional clay model, which I photographed and then introduced to computer graphics to develop a "real" three-dimensional quality.

### Artist Models and Established Practice

The artist model I most heavily relied on was David Foldvari. His work has a real gritty urban look to it, which I tried to reproduce, and also his simple colour ranges also influenced my portfolio. I also looked at a lot of stencil artists, eg. Danksy. Their simple, bold style appealed to me and I tried to reproduce it in my own work.

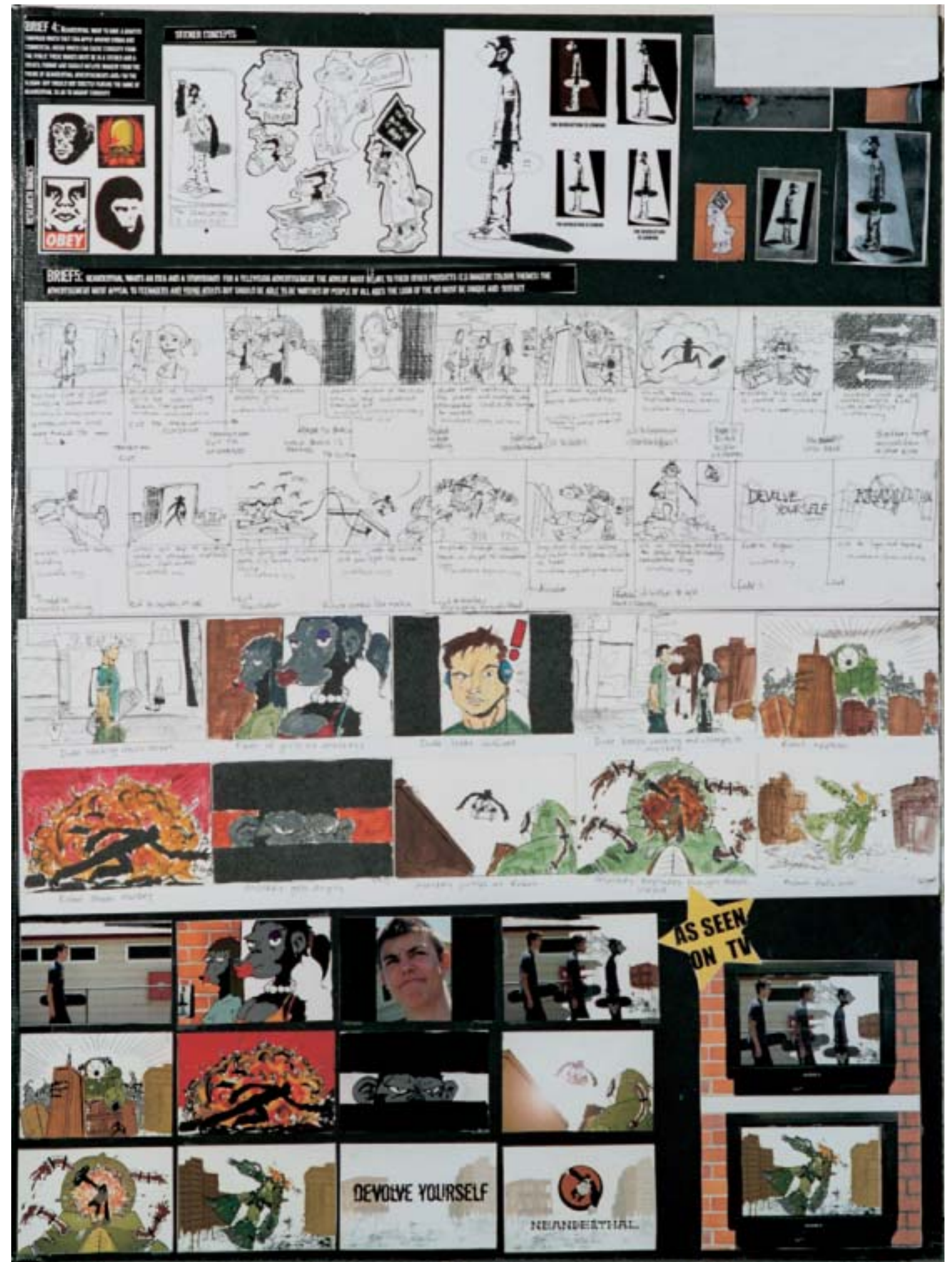
### Problems and Challenges

The main problem for me was the selection of my material. I found I was drawing too much stuff and had too many ideas that were too far out and different from my original situation. So I had to go back quite frequently to my briefs and narrow my focus and discard a lot of material because it wasn't entirely relevant or in keeping with my theme.

### Further Information

I selected a topic that was fun and I enjoyed doing, like the drawing. This allowed me to have more ideas and not get bored of my work so I could keep making original and creative ideas.





# DRAWING / CONCEPTS

SCANS IMAGE  
WTD COMPUTER  
AND TRACE & COLOUR  
USING PHOTOSHOP



DEVELOPMENT  
SKETCH OF LOGO WANTED  
TO MAKE A DYNAMIC  
IMAGE THAT WOULD  
APPEAL 2 NEANDERTHALS  
TARGET AUDIENCE



USE OF COLOUR EARTHLY &  
SIMPLE TO GET THE THEME  
ACROSS AND BE EASILY REPRODUCED



INITIAL 3D MODEL OF  
APE. DIDNT WORK WELL BECAUSE  
CLAY WAS WET AND IT FELT  
APART.

WITH MY LOGO. I WANT TO MAKE A BILLBOARD THAT  
CAN BE 3D AND A BIT DIFFERENT. I EITHER WANT  
TO MAKE THE APE ACTUALLY STICK OUT OR GIVE  
IT THE ILLUSION OF IT BEING 3D DIMENSIONAL BY MAKING  
AN INSET IMAGE USING A VACUUM FORMER. FOR THIS ILL  
NEED AN ACTUAL 3D MODEL WHICH RESEMBLES  
THE LOGO IMAGE. DO ILL MAKE IT OUT OF CLAY  
AND USE PHOTOS IVE TAKEN OF IT IN PHOTOSHOP

AN EXAMPLE OF SOME OF MY PAPER SELECTION  
I WANTED A BROWN, EARTHY LOOKING PAPER  
THAT RELATED TO MY THEME FOR THE WHOLE  
NEANDERTHAL CAMPAIGN - WHERE EVERYTHING IS  
BRING TAKEN BACK TO ITS  
ROOTS AND ALL THE NEW  
STUFF IS BEING LOST



FINAL MODEL OF APE DRY AND PAINTED THEN I USED CAMERA AND  
TOOK PHOTOS OF MONKEY IN MANY POSITIONS. USED THESE PHOTOS FOR INSPIRATION  
FOR BILLBOARD AND STORYBOARD.

SKETCHES FOR 3D MODEL



I TOOK PHOTOS OF THE  
MONKEY BEING THROUGH  
THE PAPER TO HELP WITH  
MY BILLBOARD  
IDEAS AND SKETCHES  
USED THEM FOR MY  
GRAPHIC



NATURAL  
WOL

ENDED UP  
WITH A PALER  
PAPER BECAUSE  
THE DREKOR PAPER  
WAS TOO THICK AND  
I WOULDN'T SMASH  
MY MONKEY THROUGH IT.



# RESEARCH / IMAGERY

## DAVID FOLDVART - ARTIST MODEL

THIS ARTIST USES HIS OWN ILLUSTRATIONS COMBINED WITH URBAN ENVIRONMENTS AND SOME STREET ART AND GRAFFITI STYLE IMAGES. THIS APPEARS TO ME AND MY SIBLING LINKS TO SEATING AND STREET OFFICE.

USE OF WHITE SPACE

OWN IMAGES

AND MY SIBLING LINKS TO SEATING AND STREET OFFICE



USED 'RAFT-LIKE' SCRIBBLES

USE OF URBAN ENVIRONMENTS/ARCHITECTURE

OWN IMAGES

STREET GRAFFITI

URBAN ENVIRONMENTS

SOLD SOLD OBJECTS



HUMANITY'S



THESE IMAGES ARE GOING TO BE USED BECAUSE MY WHOLE COMPANY IS CALLED NEANDERTHAL AND I WANT TO USE A LOT OF 'EVIL' I WILL KNOW MARKET BECAUSE I WANT THIS NECOMPANY TO GRAB PEOPLES ATTENTION YET SEEM SOMEWHAT FAMILIAR. ALSO THE THEME OF EVOLUTION GIVES THROUGH MY COMPANY (NEANDERTHAL) I HAVE THE IDEA OF BRINGING THE EVOLUTION OF THE MAN IS DE-EVOLUTION INTO A NEANDERTHAL.



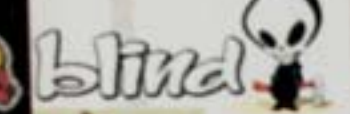
I want to use a synthesis of old & new imagery. The well-known imagery of the old war propaganda posters would not sell. I think also mixed with the nps/neandertals because that imagery became "iconic" because it resonated in the sense that it is universally recognized. Just like Coca-Cola logo/imagery.

Coca-Cola

THIS IMAGE WAS INSPIRED A LITTLE BY DAVID FOLDVART'S WORK AND I WANT TO JUST DRAW & BUILT UP CAR AND INCLUDE THE HAPPY PEOPLE WHO ARE TYPICAL SUV BUYERS/ADVERTISMENT & SOME 'TRUE' THING PROVIDE A MOMENT OF CONTRAST BETWEEN THE HAPPY SUV BUYER & THE EVIL CAR.



THESE ARE SOME OF THE NEW STYLING ELEMENTS THAT I WANT TO USE IN MY CULTURE. I WANT TO BE ABOUT THE NEW STYLING AT THIS POINT AND AUTOMATICALLY.



## ANDRE THE GIANT

THE STICKER WAS A STICKER THAT WAS PUT AROUND PHILADELPHIA IN THE 90'S. PEOPLE WOULD PUT STICKERS EVERYWHERE AND DECIDED IT WAS QUITE COMMON & NOW HAS SPREAD WORLD WIDE.



GRAFFITI ART AND THE SKATEBOARDING CULTURE GO HAND IN HAND. THE USE OF STENCILS AND STICKERS HAVE BEEN PART OF THE CULTURE FOR A LONG TIME, SO I THOUGHT THAT YOU COULD USE IT AS A MARKETING TOOL THAT WOULD APPEAL TO THE YOUNG BOYS & TEENAGERS THAT NEANDERTHAL WANT TO SELL TO.



THESE 2 STICKERS APPEAL TO MY STYLE OF DESIGN AND ALSO RELATE TO THE PROPAGANDA FACTORS AS WELL.

THESE ARE SEAT COMPANY LOGOS AND THEY ALL HAVE THEIR OWN SPECIFIC PRANTS THAT WHEN SEEN THEY MAKE YOU THINK OF THAT COMPANY. THEY ALSO HAVE THEIR OWN LITTLE CHARACTERS AS PART OF THE LOGO.

## SUBMISSION 2 – PAINTING – 8 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

Primarily, I looked at imagery and ideas that I felt passionate about to feed my subject matter. I have always loved architecture and formal structure, such as in sculptor Donald Judd's works, and the optical progression/illusion that the line produces, eg. in a simple structure such as a staircase. I was also very interested in introducing an "organic" factor through using gesture and subject matter such as trees, etc, and juxtaposing it to create a tension. I brought light and dark qualities in also, to bring in contrast.

#### Materials, Processes and Techniques

Initially, I used charcoal, paint and black and white pencil for observational works. I then introduced a method in which I pressed a freshly photocopied work into gesso and allowed it to dry, then scrubbed away the paper, leaving the image imprinted, with a fresco-like quality.

#### Artist Models and Established Practice

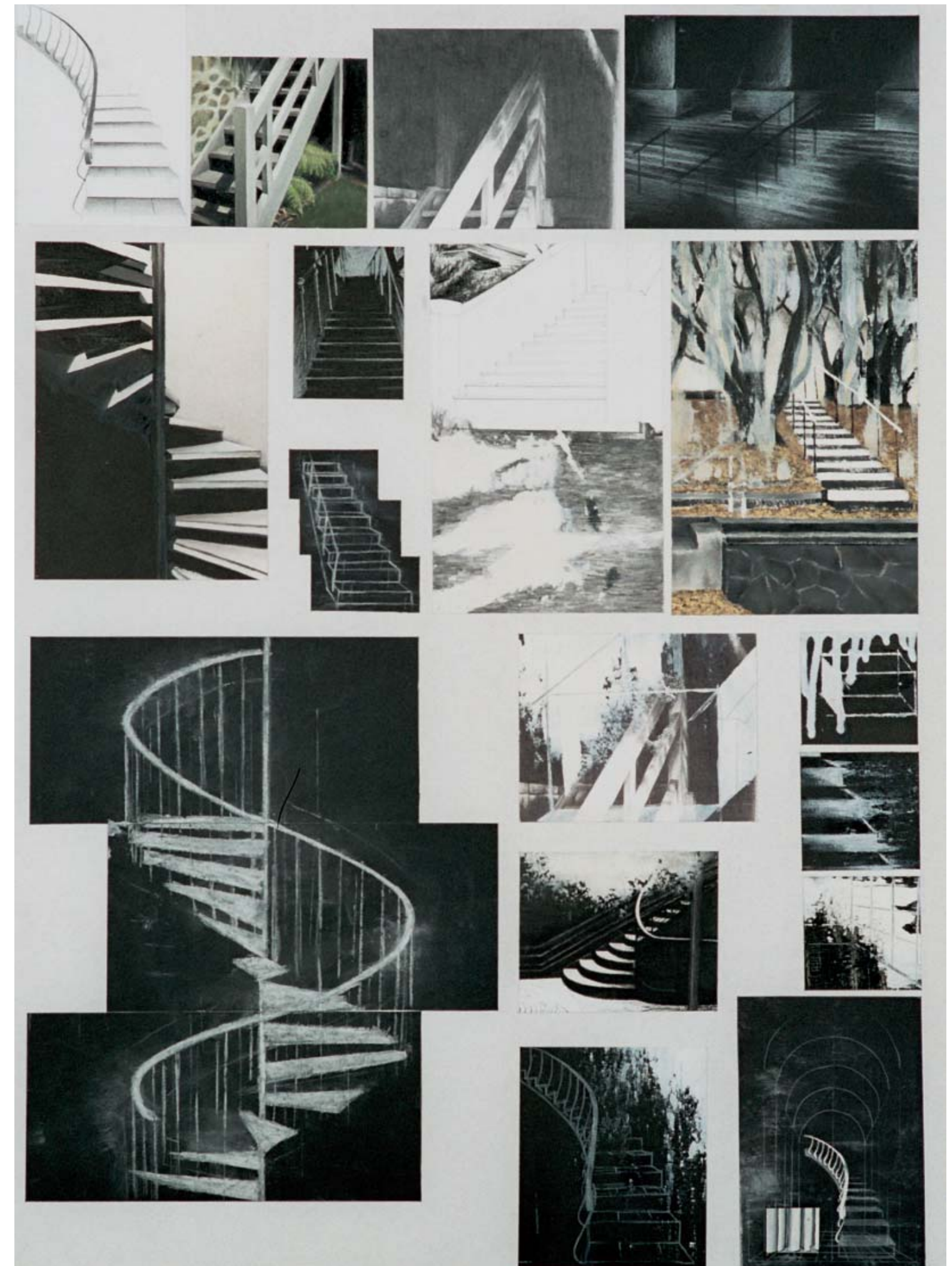
After I knew what subject matter I was interested in/inspired by, I looked through books to find artists who dealt with similar problems/subject matter. I referred to structural artist models, and gestural artist models including William Kentridge and Robert Rauschenberg. The artist model that I engaged with most, however, was Ross Bleckner, who dealt with a lot of imagery/ideas I was interested in, including the idea of light/dark contrast.

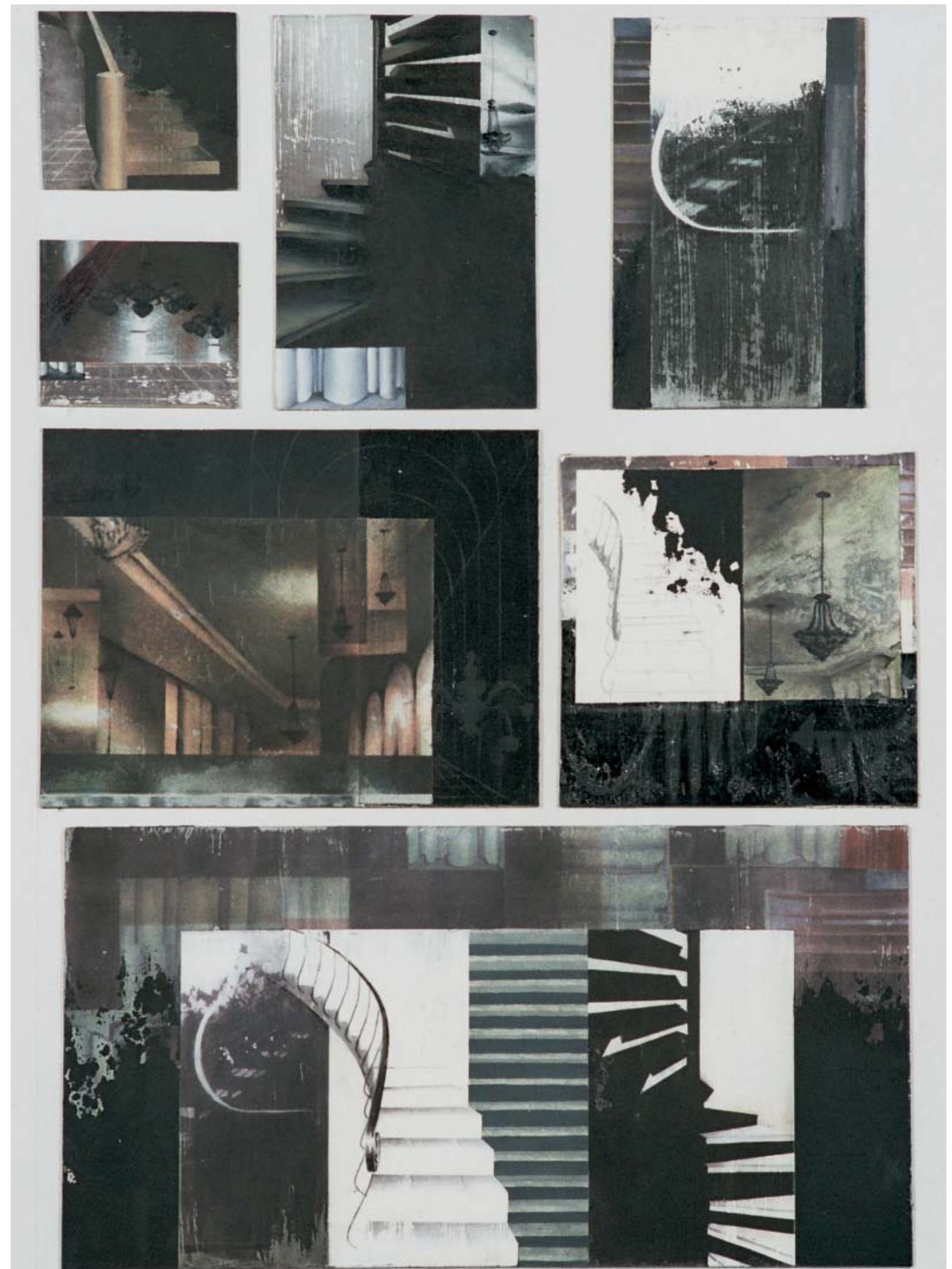
#### Problems and Challenges

A problem I addressed was how to successfully marry my structural, formal subject matter with an organic, gestural quality, which was solved, in one way, through my use of gesso.

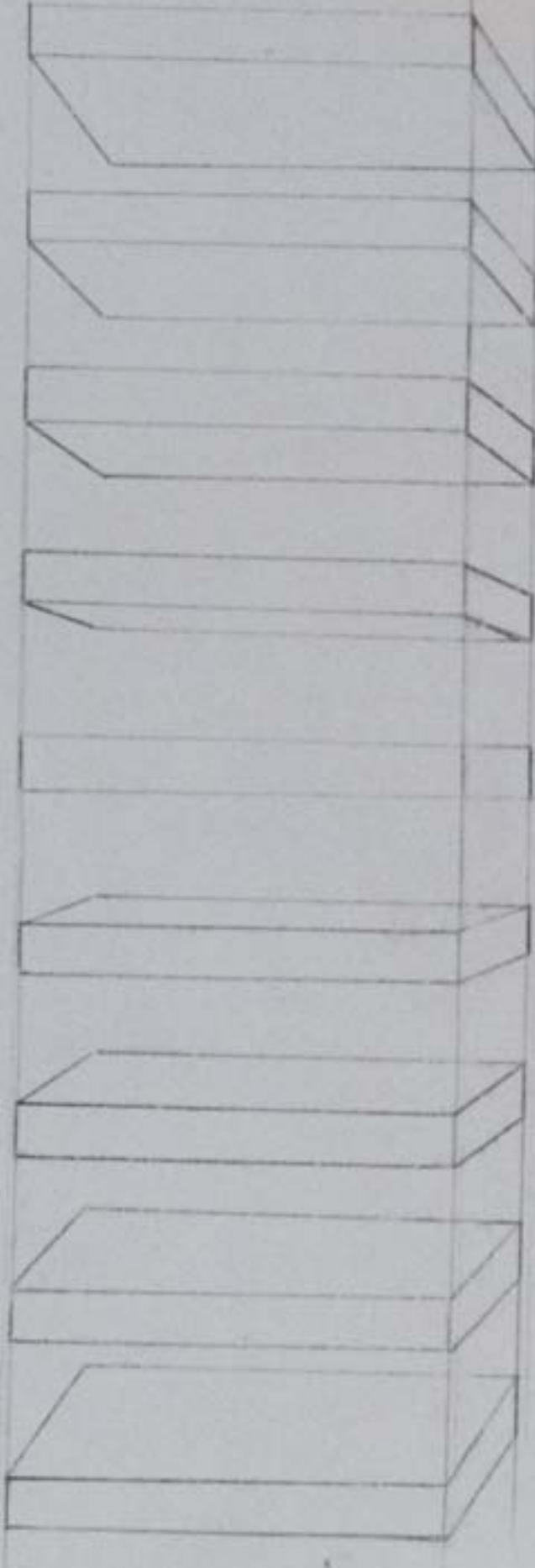
#### Further Information


In the design and production of my wooden sculpture (looking to Jackie Ferrara as an artist model) I was addressing solely my interest in formal, architectural structure, which was recurrent in my work. However, my final sculpture addressed my interest in joining structure and gesture, as my third panel in the triptych is gessoed into the wall, essentially becoming part of it. The image scratched into the black gesso shows my interest in light and dark and contrast. Basically, I sought creative and original ways to explore the imagery and ideas I was interested in, developing them.





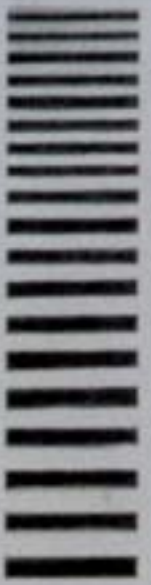






Donald Judd  
'Untitled' (1991)

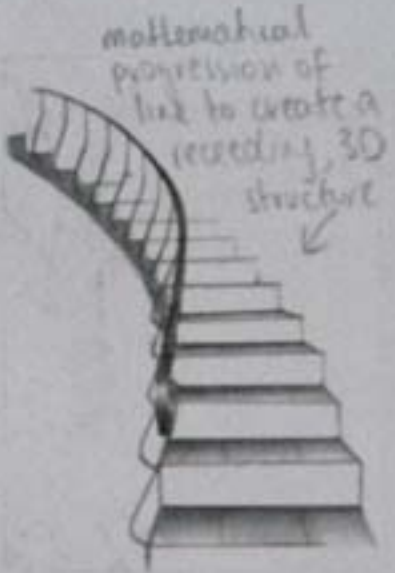
← significance of line in creating a 3D structure



Ross Bleckner  
'Eulogy' (1990)

← interesting progression


← The importance of line in creating the illusion of a 3D staircase is fascinating to me. If you were to look at a structure such as Judd's sculpture (above) from front on, it would appear two dimensional. However as soon as you observe it from the side or slightly above or below, the receding lines (diminution) create a 3D effect, and depth is created to the eye.




mathematical progression of line to create a receding, 3D structure

staircase has been reduced to merely boxes of colour/shadow, creating progression not dissimilar to that in Bleckner's 'Eulogy', however still creating depth.


When these two (very important concepts) merge in sculptures such as Ferrava's 'Close', a solid, successful, formal structure is achieved.



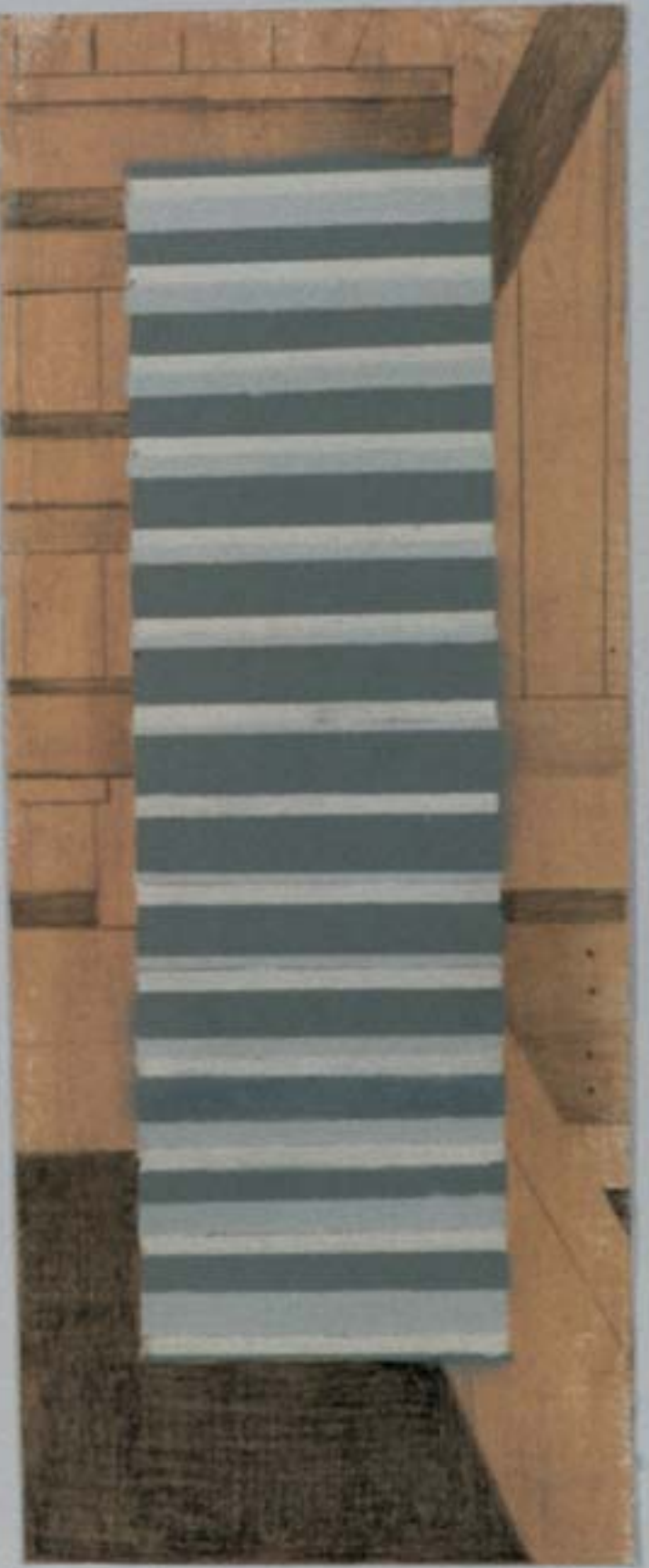
Jackie Ferrava  
'Close' (1987, 18 x 37.25 in)



Rachel Whiteread  
'Untitled' (2002)



Rachel Whiteread  
'Untitled' (2002)



mathematical, graphical line drawings all have the potential to become three dimensional sculptures.

← Ferrara creates very architectural sculptures from Lev 2D linear drawings. I decided to design and build my own architectural sculpture, based on these principals.

Jackie Ferrara 'Boundaries' (pine, 15 x 23 x 23 inches)

Initial, experimental conceptual drawings

my final sculpture will be similar to design 6 with some alterations, if I will use Matlabi ofcuts to build it.

Finished sculpture ↓

## SUBMISSION 3 – PHOTOGRAPHY – 8 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

To me, it all started with my fascination for light, the way it changes, moulds and contorts the simplest of subject matter. In contrast, it can simplify very complex images, playing with the viewer's understanding of reality and abstract space. I wanted to explore, through the nature of black and white photography and Polaroid images, how I could portray light and shadows in an interesting and sometimes questionable manner.

#### Materials, Processes and Techniques

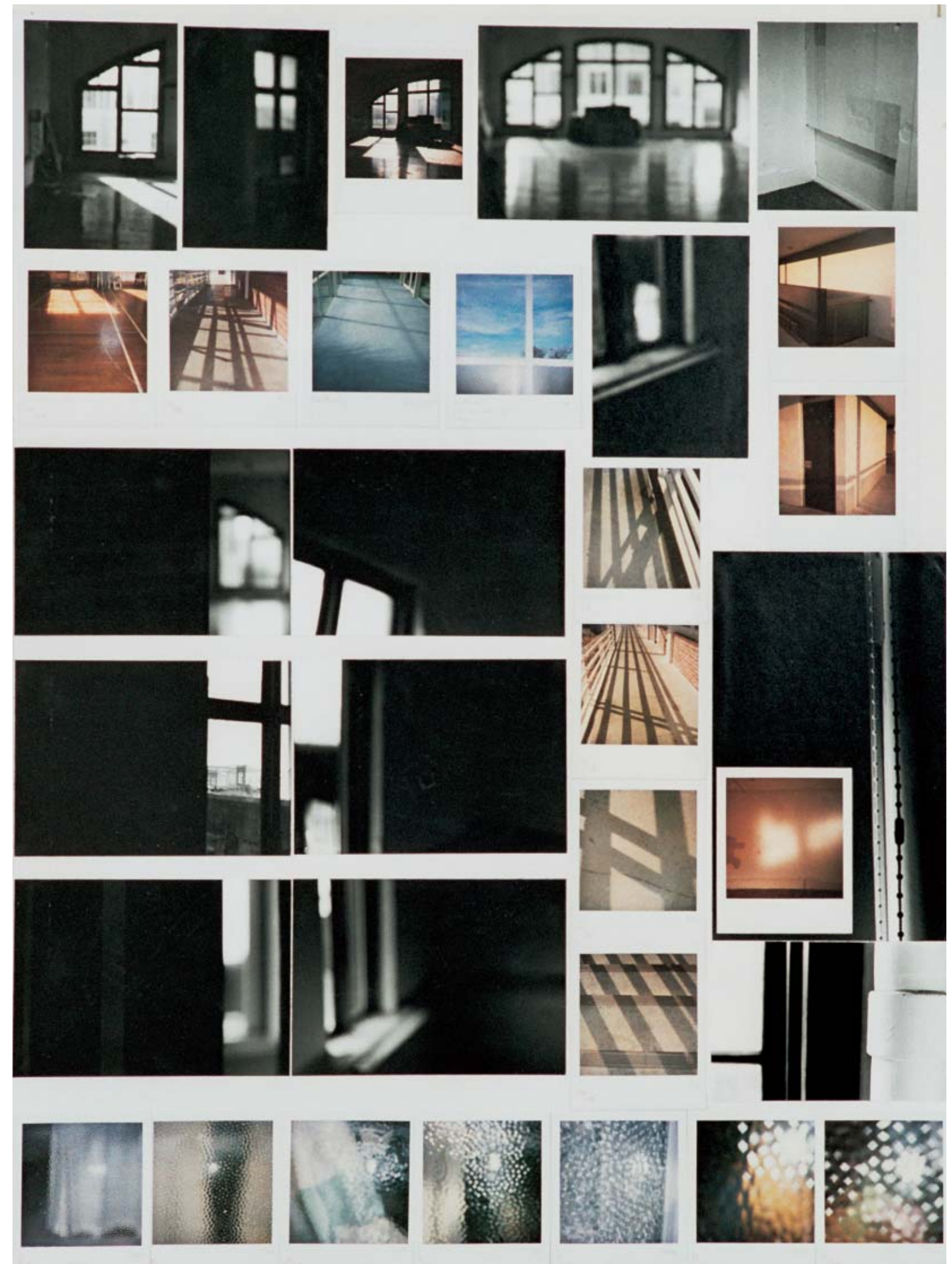
I chose to use black and white photographs in combinations with Polaroids, as I think they have a complementary relationship when dealing with such a subject as light. Black and white photos commonly have such a crisp purpose and are able to show stark, bold lines and spaces in quite a contrasting fashion. As for Polaroids, I'm attracted to their "honest" process; you cannot alter aperture or shutter speed to accommodate for your surroundings or subject matter. You can simply aim and shoot. They are very raw yet have a dream-like quality with muted colour and a somewhat warped perspective. Using the combination of the two allowed me to play and experiment with the natural lines of light and space.

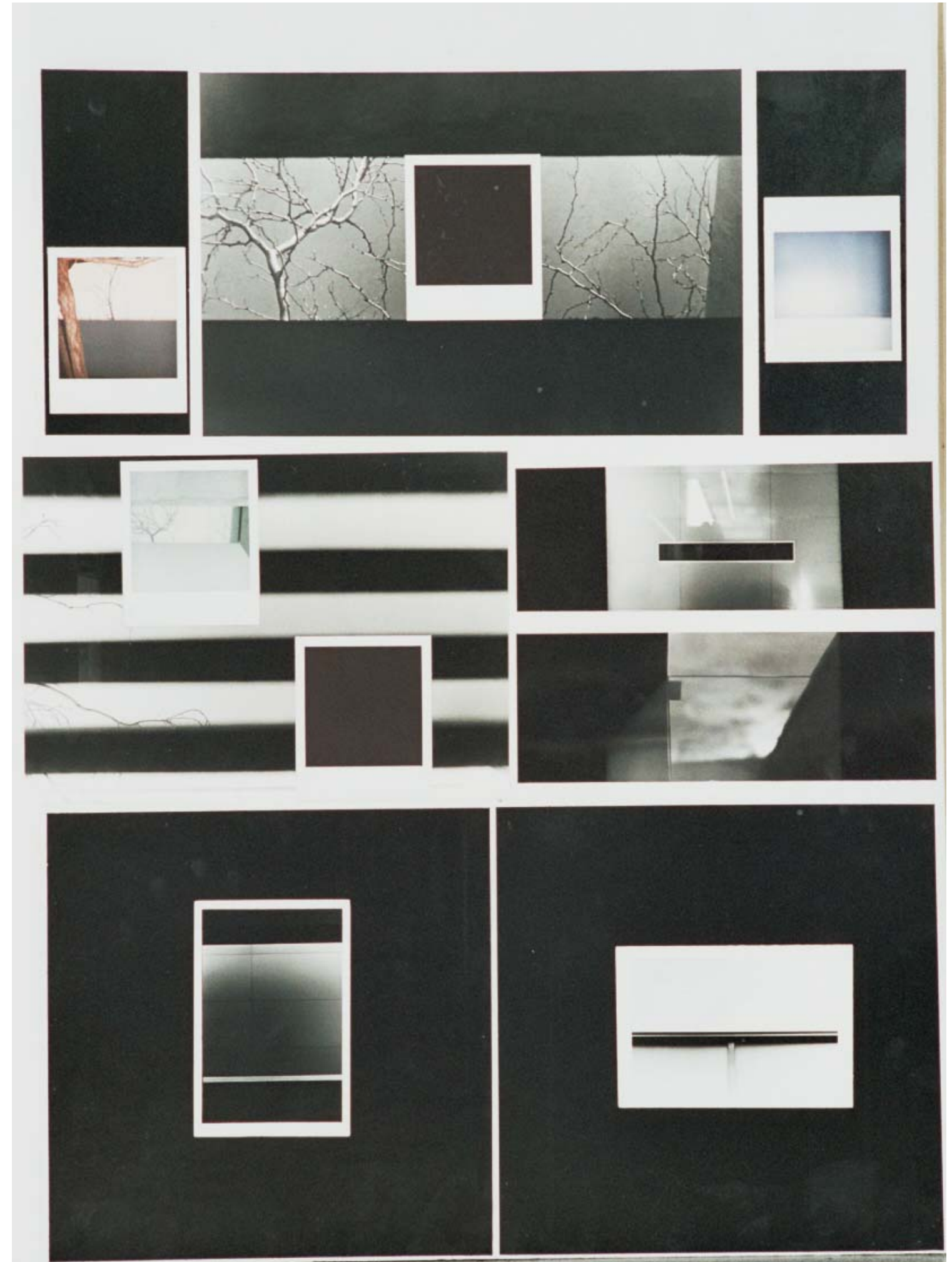
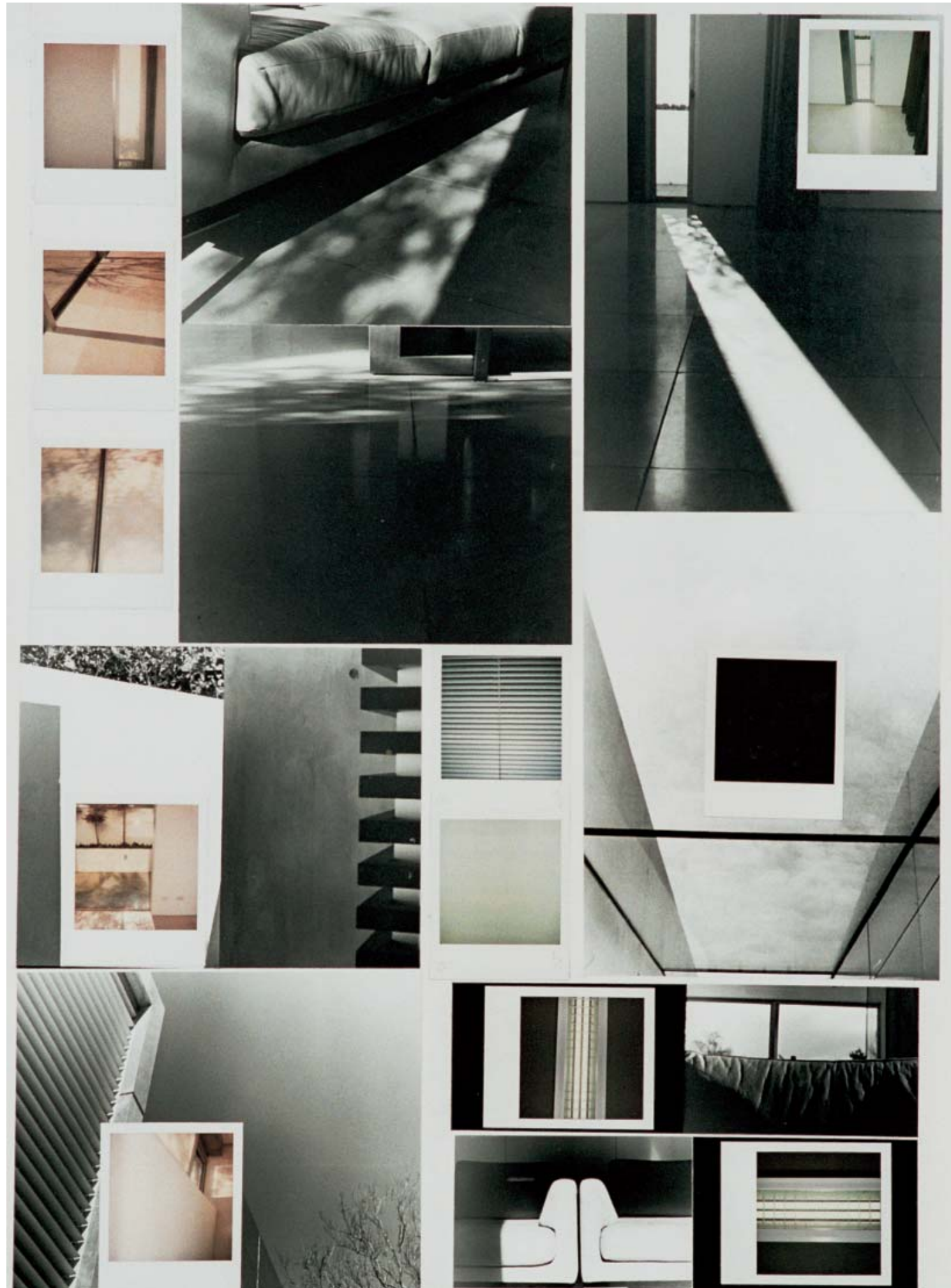
#### Artist Models and Established Practice

My natural interest was the main inspiration for my work, so work was produced then links were made to and drawn from various artist models. Artists such as Uta Barth, Barbera Ess and Betty Hahn all produce work that interests me pictorially, as they deal with the effect light has in the composition. Gunther Forg's series "Barcelona Pavillion" encouraged me to stick with my interest with interior/exterior and the role light plays in distorting the space between the two.

#### Problems and Challenges

The result of having 60 excess photos (Polaroids) and the price of Polaroid film!! I really didn't have any major problems, which is why making the work was so natural and enjoyable – I was photographing images I found so unusual and pleasing, I just hoped I could capture them so that any viewer would see what I saw as so interesting.







Villa Maletta 1949/50 color print 27x18cm

negative space  
 framing of image  
 interior vs exterior  
 nature/human  
 flatten space



- like the framing of subject
- elements of window frame
- words, but can only see the details
- most interesting/abstract = outside world
- space / freedom / movement
- directional line of window through landscape
- limited to window space

same for all villa maletta

monochromatic subtle



Thomas Demand Fenster (window) 1996 Reconstructing Space

- lines
- pattern
- texture
- color
- just
- interesting
- (something)



Studio Wall Old Lyme Connecticut November 11 1973 Walker Evans - polaroids

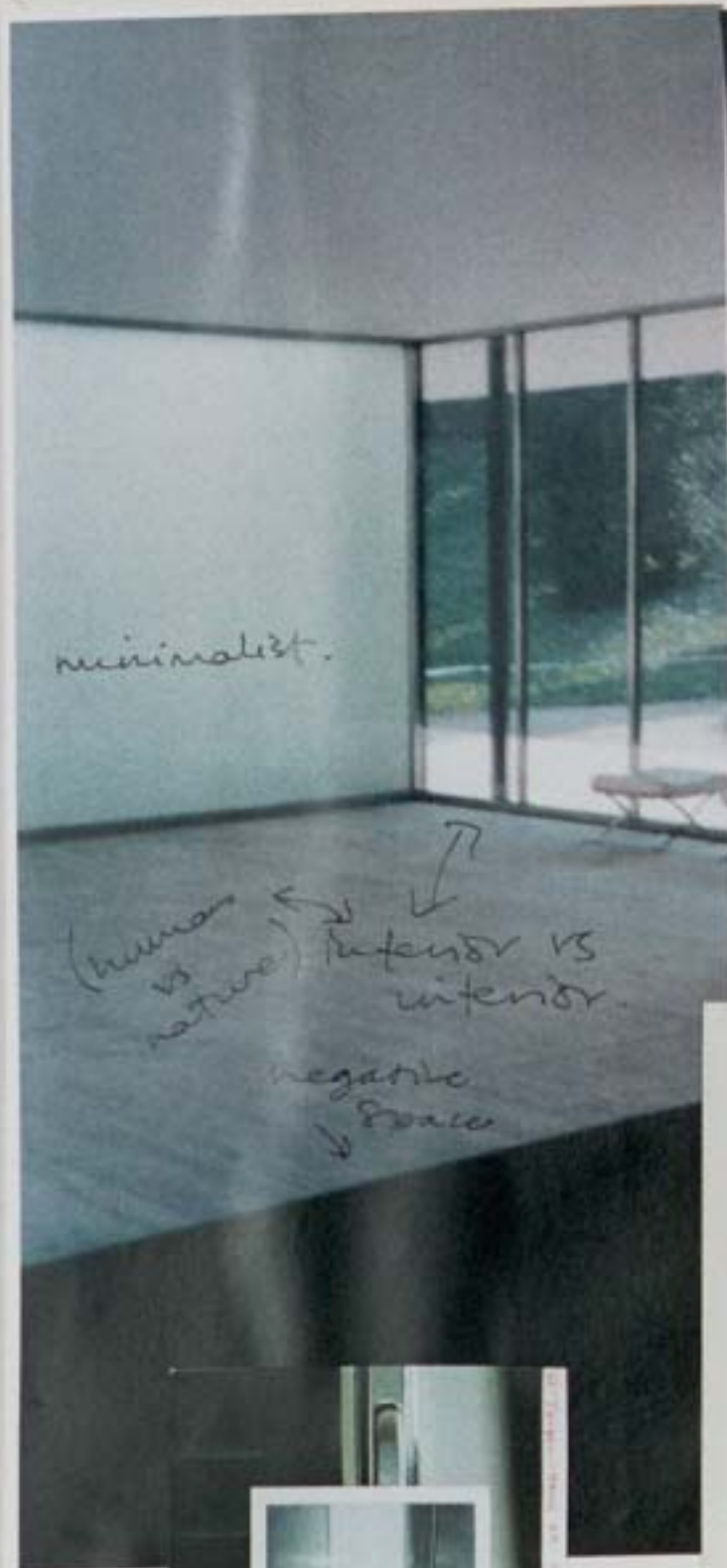


Nagano Lodge, Japan, Golden Gate, Maryland Alan Nussbaum views from a one hour photo lab

- don't know why i like that anymore
- being out of sight is important
- important
- window
- creating directional line

↑ my polaroids - although all one colour/only subject matter, still creates sense of space due to perspective.

↓ \* directional line. - flat surface - all one tone/colour.



← James Casabene 'gallery' 2007.

Reference to Uta Barth, with links concerning light & reflection.

I find that relevant to this page. Look well with artists such as James Casabene, with use of lighting, interior/exterior space, negative space & composition.

The use of mirrors & reflective objects to create shadow & reflective interest in the work shared with James Casabene & the likes of Gunther Förg in the works of 'Mallalapa' & 'La Parca Hans'.

To see all villa malaparte with successfully demonstrate the idea that I want to explore in my work & I have tried to simulate this through similar artist media overall. I find the '1.6' series relevant as well as both artists deal with interior/exterior but almost in an opposite way with use of lighting, at they contrast with dark negative space in comparison to light airy rooms with floor to ceiling windows creating a sense of the outside being in. Gunther Förg also explores the use of colour (artistic in his work 'vita italiana' but also demonstrates the use of reflection which I wanted to carry on with in my work.



my polaroids...

Gunther Förg  
Barcelona pavilion  
88/98  
colour photograph.



## SUBMISSION 4 – PRINTMAKING – 8 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

My subject matter had family connections to a steam train that used to go to the mill. I heard it was being restored at a workshop and found a jumble of still life that was rich and interesting enough to engage me and offer a good range of pictorial options:

- stark contrasts
- form/line that started linear/tonal preoccupation
- negative and positive line
- sculpted relief
- cutouts/gateways, holes in form
- circles became motifs – repeated shape, marginalised then defining form.

#### Materials, Processes and Techniques

I worked in pencil, watercoloured pencils, black paper, ink, acrylic paint and tracing paper, different layering of drawings, and then went on to drypoint intaglios and reverse rolls, sometimes with stencils and Tulle, or mono, or printing overtop of fields of colour to achieve a wide range of options for translation into print, using photo release and released drawings already done, working overtop of them using drypoints and lithos.

I embossed shapes using flat metal plates, sometimes inked, painting ink onto the plate, then printing it, used CDs as plates for drypoints and embossing at the same time, and used sharp edges of the metal plates, especially "glass plates" to punch holes in paper or extreme raising when put through the press.

#### Artist Models and Established Practice

Robert Rauschenberg and Sigmar Polke influenced the structuring of my compositions, assembling/laying images, order/chaos, line/tone, etc. referencing the Golden Ratio to bring balance. Other artists I used elements of were Ross Bleckner, Richard Diebenkorn, Mona Marzouk, Martin Kippenberger, Roy Lichtenstein, Peter Doig, Julie Mehretu, David Salle, Tom Phillips, and Langland and Bell.

#### Problems and Challenges

I experienced some technical difficulties/challenges when layering a range of embossing, particularly with conclusion to the final print when trying to heavily emboss the paper once only.

#### Further Information

Having done 3.2, I used it to begin exploring combining different techniques and processes. It made me approach a solution to my subject matter for 3.3 in a more experimental way.











The style of the drawings → alludes to Kippenberger's works (when he colourises) esp. the use of his walls to be bright, with floors and walls blacked in with a bright single colour. Then he worked over with white and dark brown to create shadows and lines that light into the surface of the wall to create feelings of something being enclosed by the boundaries of basic containers?

Martin Kippenberger



1995 Betty Ford clinic part of a set of 3 images



1995 South elementary School part of a set of 3 images



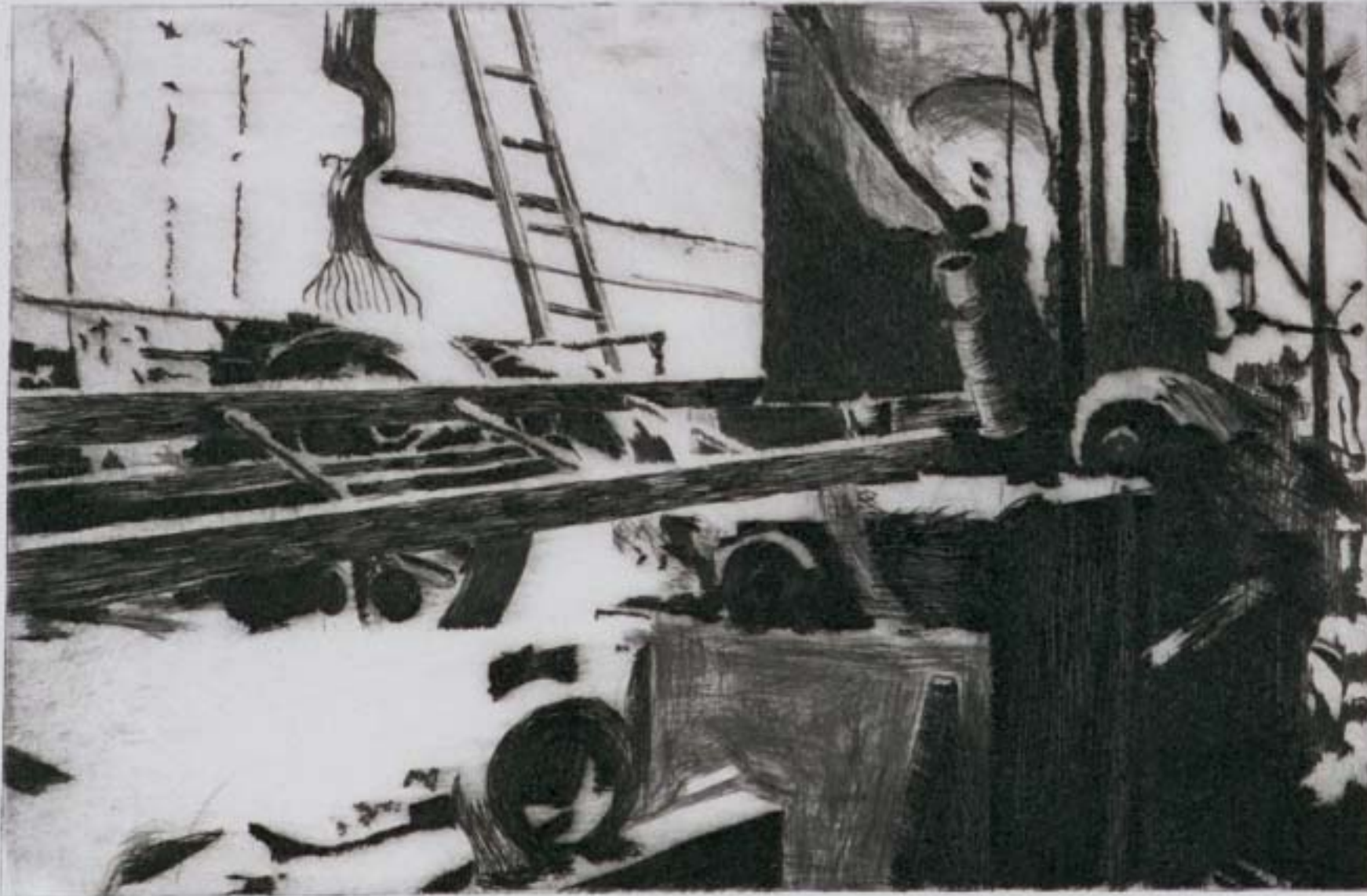
John Derry  
The change in Derry's work... the plate, landscape and interior... and then to use colours to create the sense of composition. Another by Derry... (caption partially obscured)

Rustick, possibly due to his sketches relating to about drawing and water print... with slight hint of colour in the work... that is, adding another touch to draw 'powerful'... (caption partially obscured)



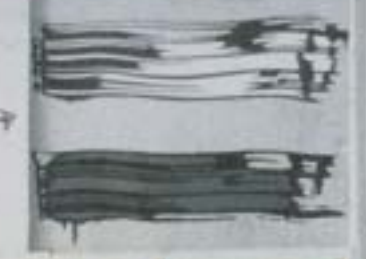
Robert Rauschenberg, Untitled, 1965 (oil on canvas)

Rauschenberg's relationship to the plate, landscape and interior... in black. He was drawing... and then to use colours to create the sense of composition. Another by Derry... (caption partially obscured)



1960s double photo of Shapshon's workshop... (caption partially obscured)

1960s double photo of Shapshon's workshop... (caption partially obscured)



# SUBMISSION 5 – SCULPTURE – 8 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

My ideas developed throughout the year, changing through my body of work, but my work mainly encompassed ideas of decay, destruction and deconstruction through and by various means. I was also interested in ideas of contained energy, then the release of this.

### Materials, Processes and Techniques

With my ideas of decay and deconstruction, I chose natural materials because it enabled me to convey my ideas. With my concern on energy, I selected materials that enabled me to trap this potential energy, then again, natural materials that would decay in order to release this (like elastic and toffee).

### Artist Models and Established Practice

I looked at the natural world around me to observe natural processes in order to apply that to my work, but I also researched the kinetic works of Rebecca Horn and Eva Hesse. I also looked at Richard Goodwin and A. Anselmo for my works on energy and the release of energy.

### Problems and Challenges

Often I felt I was losing sight of my brief and key themes and ideas that I was trying to address. I would often have to step back from my work and reassess to ensure I stayed focused and on track. Also, and most frustratingly, I would find many of my works didn't operate the way I had intended, but often I found many "happy mistakes" in these failures that propelled me onto my next idea.

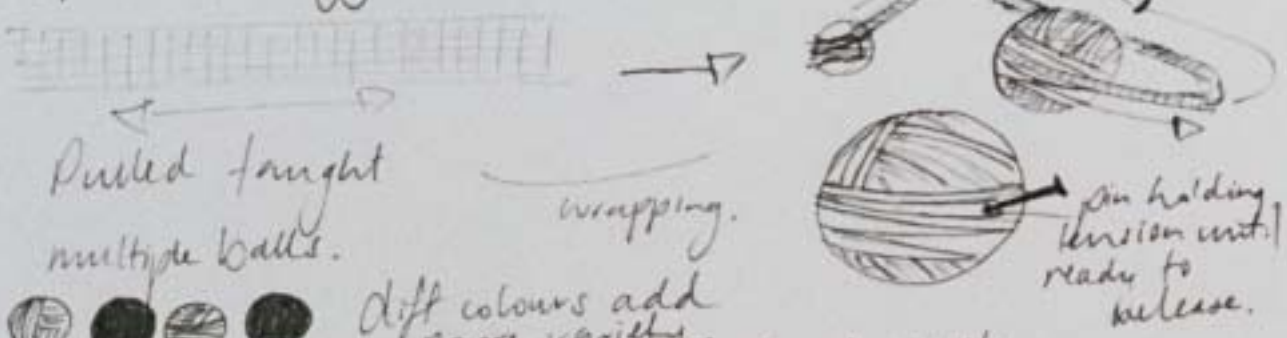
### Further Information

My work was very much a self-exploration into ideas of pent-up energy, destruction, release, and decay, and I found surrendering my control over my work (allowing it to behave freely, yet under subtle manipulation) appealing. Often I would find the random results of my work interesting and these coincidences would lead me to my next work or idea.





Explosion of Energy → tension in elastic



Pulled taught multiple balls.



Diff colours add more variety easier to see individual balls.

wrapping.

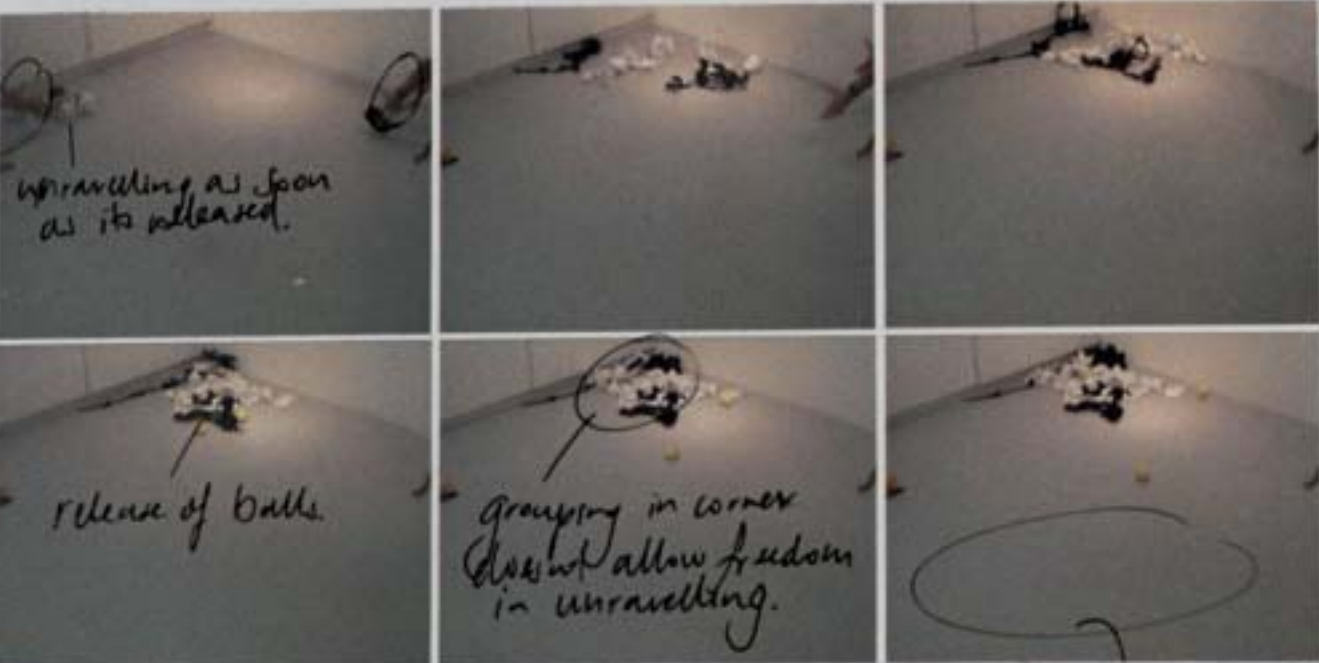
on holding tension until ready to release.

Throw out @ once.



Throw in pull pin + release @ once

Don't think it's possible to determine outcome - will be random chaos. Walls will stop balls, rolling away, bounding/bouncing.



unravelling as soon as its released.

release of balls

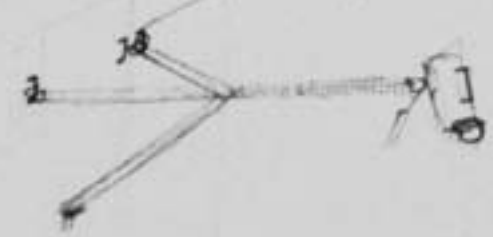
grouping in corner doesn't allow freedom in unravelling.

Frameshots approx 0.8sec.

Marquett - in corner of room  
 I didn't want hands in shot.  
 Angle of action not good = needs to be above

Too much useless space.  
 Angle of camera needs to be higher.

Bird's eye view.  
 tied on to handle



Balls need to be thrown in so there is no other disturbance




CAMERA FRAME

Went from 4 balls of elastic to a brown mess


last few frames



I have moved so far from my original ideas. My focus in the beginning was along the same lines as the lattice. I had the dice kept and held together by particular points. When that point was removed, the piece unravelled fell apart and ceased to exist. But when I was making the first ball I became more and more interested in the energy the piece had, energy I was transferring to it by my repetitive wrapping. I knew that energy would be returned to me when they were released. The first ball was latharge in movement but moved to a hill to utilise gravity but I hadn't anticipated the much more aggressive unravelling from those balls because they were only a few hours old and had far more elastic energy. I didn't have time to capture this energy so I completed another marquett with a video camera. The discovery of this violent energy was mostly accidental in this process as the pieces behaved in ways I wouldn't have anticipated, and I found this quite exciting. My focus has now shifted. I started out with my focus on taking the life away from my pieces, removing what held them together. Now I realize that what I've created, I gave life to. I'm interested in that random energy and its unpredictable behaviour - Random Chaos. Although now I can see there is some sort of running theme in all my work - the question of control. I attain a most of that control over the pieces then hand back and resign determine the outcome.




Destruction of ball through element (birds)




**BEGINNING**


Fat ball.  
material = land mytype  
+ seed more bird friendly  
instead of ice.  
Joseph Beuys famous  
for fat use.



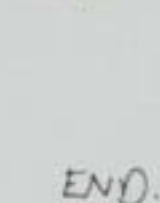
Claws able  
to sink into  
fat and  
hold to ball  
= Able to land &  
attack ball  
instead of waiting  
for seed to  
fall.



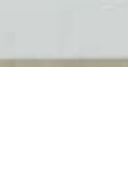
fat & shell  
Seed birds  
will be  
eager to  
eat esp.  
during winter.



Destruction →  
through  
Present  
Element.



Result →  
Startling.  
Irreversible change due  
to submitting to elements.  
Destruction of form  
Death!







Result →  
Startling.  
Irreversible change due  
to submitting to elements.  
Destruction of form  
Death!

END.

Ball will slowly  
be eaten away  
until there is  
nothing left.  
- what it began as,  
irreversibly changed/  
taken away.

net sags  
as mass  
reduces.

The ball would have gone  
full circle ending with its  
death through the birds  
eating it away.  
Element which I had no  
control over resigning my  
control = demise inevitable

Richard Goodwin

- Birth ritual 1975  
Performance  
Queens Park  
Highgate London.

For Goodwin  
a key point in  
his personal  
development.  
Making doll,  
giving birth to it  
then disassembling  
and burying it.

- Clothing, wax  
string, guitar.

Figure study 1979  
from More Dolls 1979

- Clothing  
150 x 110 x 100 cm

Without the bindings,  
this piece wouldn't exist,  
it would just be a pile  
of clothing. The matter  
shaped & compressed to  
become another. Bindings removed = original state.



## SUBMISSION 6 – DESIGN – 6 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

My theme was a fashion-based brief, and my main idea was to create a logo, poster, billboard, booklet, and website. The ideas came from fashion magazines, booklets from clothing stores, everyday things that have an influential impact on me (shapes/colours/textures), looking at other designers' work, and sampling their techniques and applying them to my work.

#### Materials, Processes and Techniques

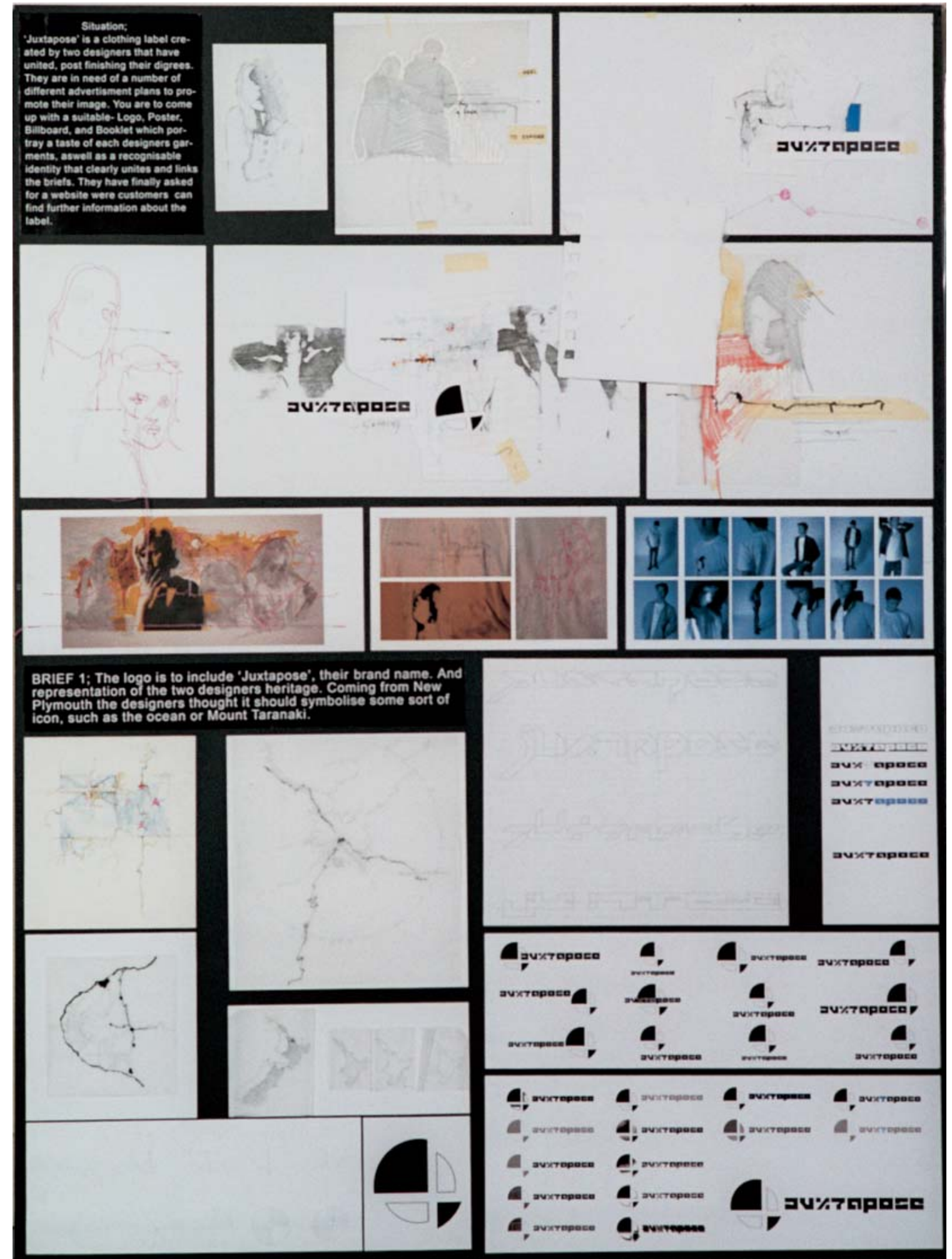
I used petrol printing to portray the figures, photography for the clothing, and a combination of cutting and pasting, with hand-written lettering, and then combining the different components on Photoshop, where I finished the images. Reasons why I decided on these techniques were because they produced the look I was after. A combination of casual, hand-drawn elements, contrasting but still working with the "formal" style that comes when using Photoshop.

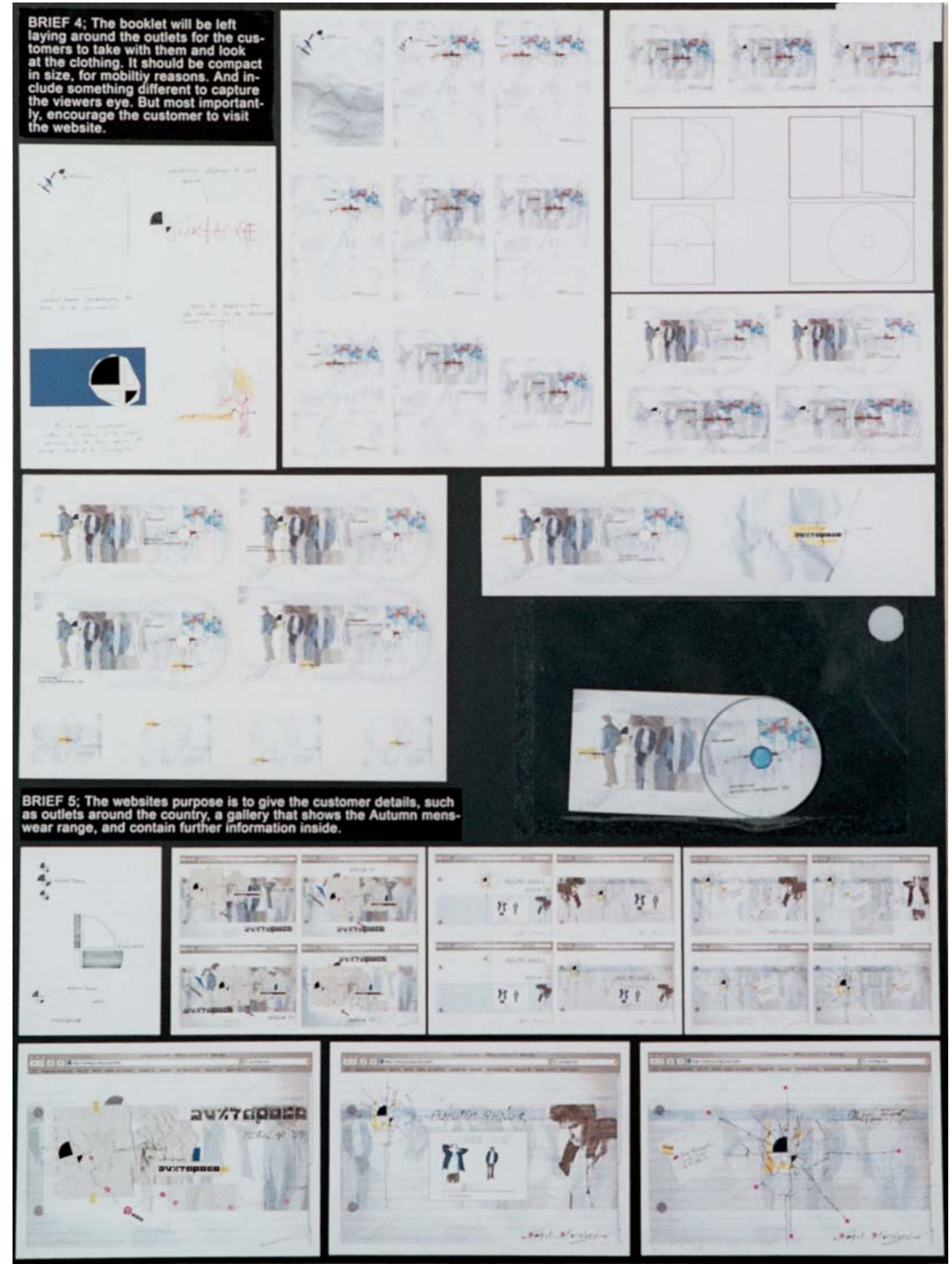
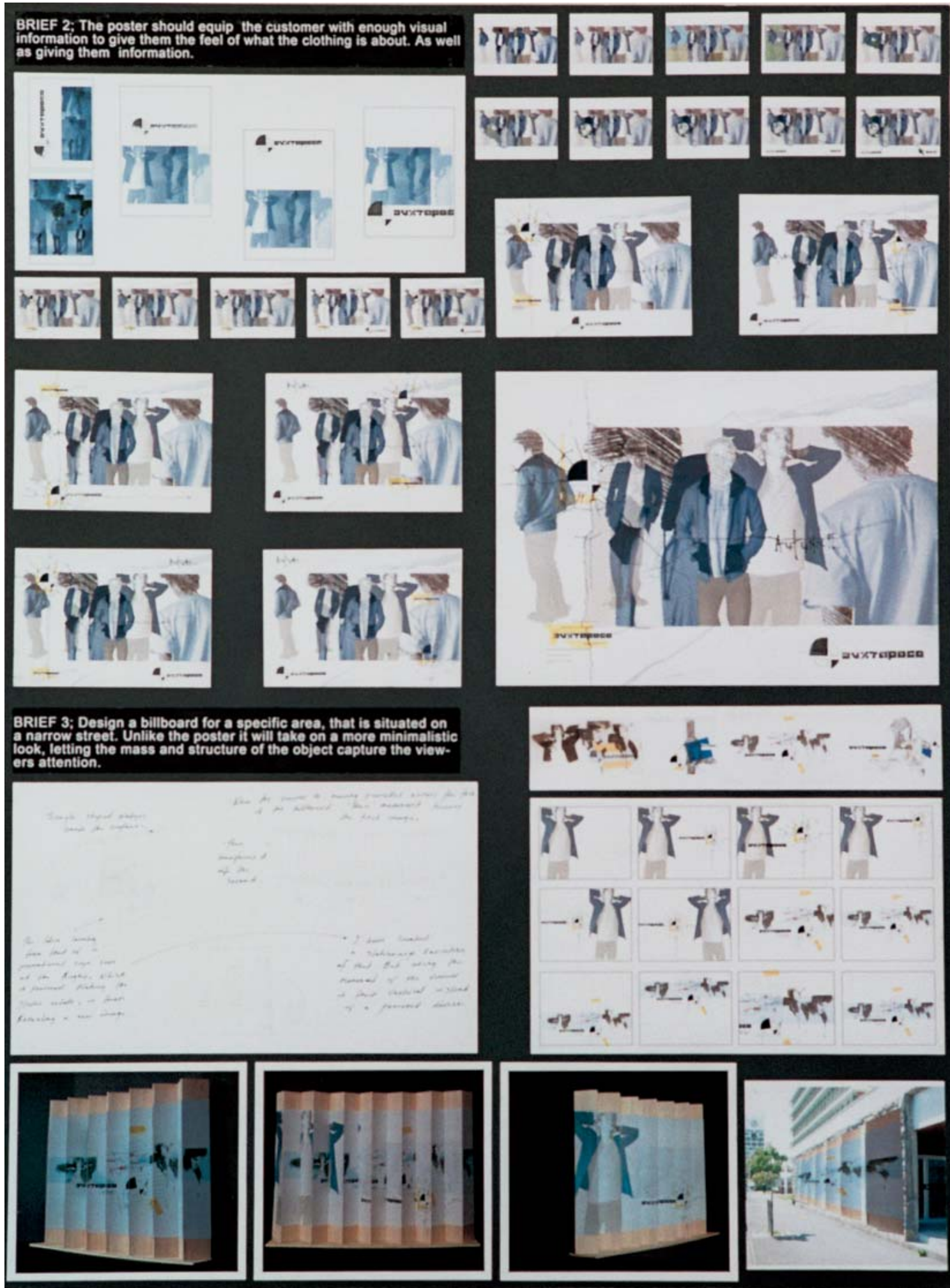
#### Artist Models and Established Practice

When producing work, I think it is important to investigate, not just other designers' work, but also artists from different fields. Artist models I looked at were: Bernie Reid (illustrator), Mode 2 (painter/illustrator), Robert Rauschenberg (painter), and David Shields (designer).

#### Problems and Challenges

One of the challenges I encountered when doing each brief was unifying everything to look like one package. Addressing this problem was a matter of simplifying my work: limiting my colour scheme to three or four colours, repeating techniques in each brief, and matching borders and boundary lines. Doing these things helped to link everything together.







→ Investigating imagery for clothing. (techniques).



I like the linear stylized etching.

Spray paint gives and the impression of the figure and a wide variety of line.

Unlike the screen printed look, you have more versatility, & can create more textured surfaces.



After trying a number of different ways of getting images onto the fabric, I tried petrol printing - the result was excellent.

Experimenting with stitching

Colouring - Not necessarily paper but plastic? or something that can withstand the wash.



I like the look that comes with stitching.

the rough edges of the blue material could be used some how? →

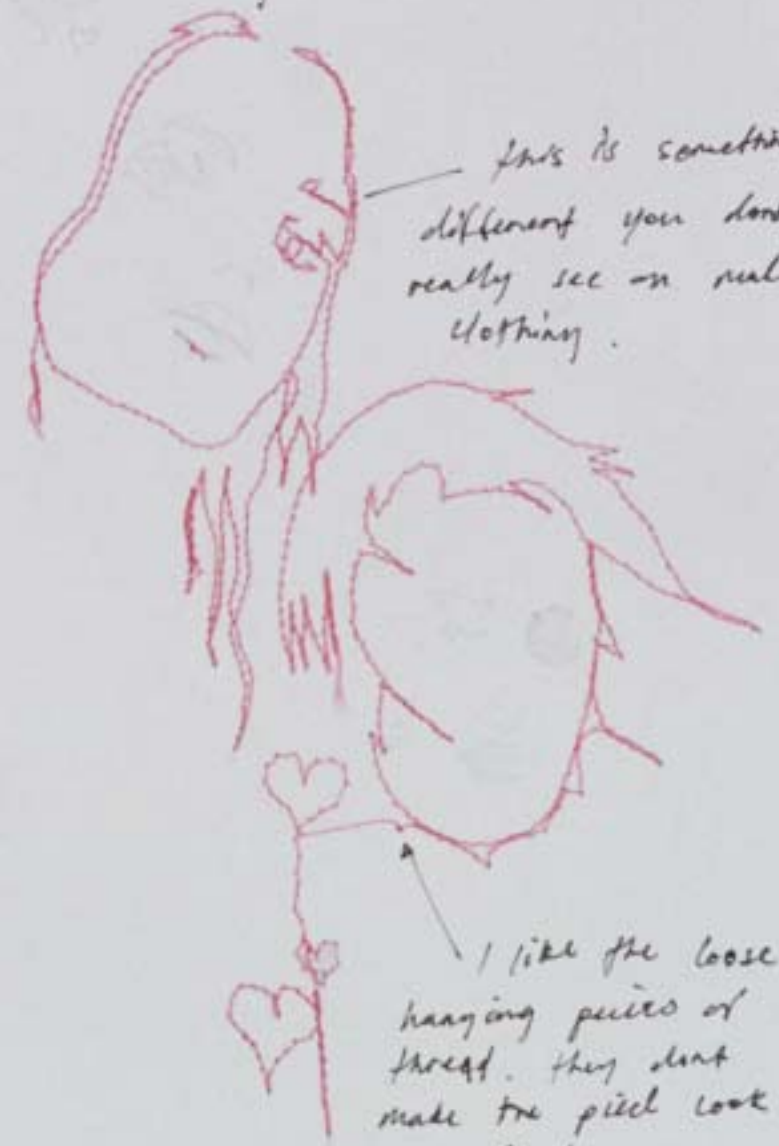


e.g.

cutting around to the sleeve.



Extending development on stencil technique. four layers gives more detail. Although I don't think I will use it on my clothes it could be a possibility for the figures modeling them.



this is something different you don't really see on real clothing.

I like the loose hanging pieces of thread. they don't make the piece look so flat.

→ Artist Models.



→ Bernie Reid  
(Illustrator).



→ Mode 2.  
(Painter/illustrator).



→ Robert Rauschenberg,  
(Painter).

although it is only  
in one colour it  
still has a life-like  
feel about it.



I like the flat black  
of the spray paint.

Mode 2  
uses linear  
etching to  
depict his  
realistic  
'comic'  
looking  
figures.



which could be a possibility

Rauschenberg's  
impressionistic  
language is  
created via  
my transfer  
printing.



→ Study of techniques.

→ Image I have created using Artist models pictures. (on canvas) <sup>(mixed media)</sup>



re-creating Roberts using an ink pen  
technique using I have copied one  
'eternal priming' of Mode 2's figures.

This technique is  
the most fun (I think)  
of the three.

→ 2nd Variation using my own images.

technique used  
for models



(mixed media on canvas).

# SUBMISSION 7 – DESIGN – 7 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

My Scholarship submission consisted of pages that further researched my brief and my ideas, and that I completed at the time of 3.3. They include an investigation into hand-drawn type because I liked the idea of combining it with computer-generated type. My main idea looked at how best to promote a sleep clinic as a place where anyone suffering from narcolepsy, insomnia and/or nightmares could go for help. I proposed a television advertising campaign using ten second "teasers".

### Materials, Processes and Techniques

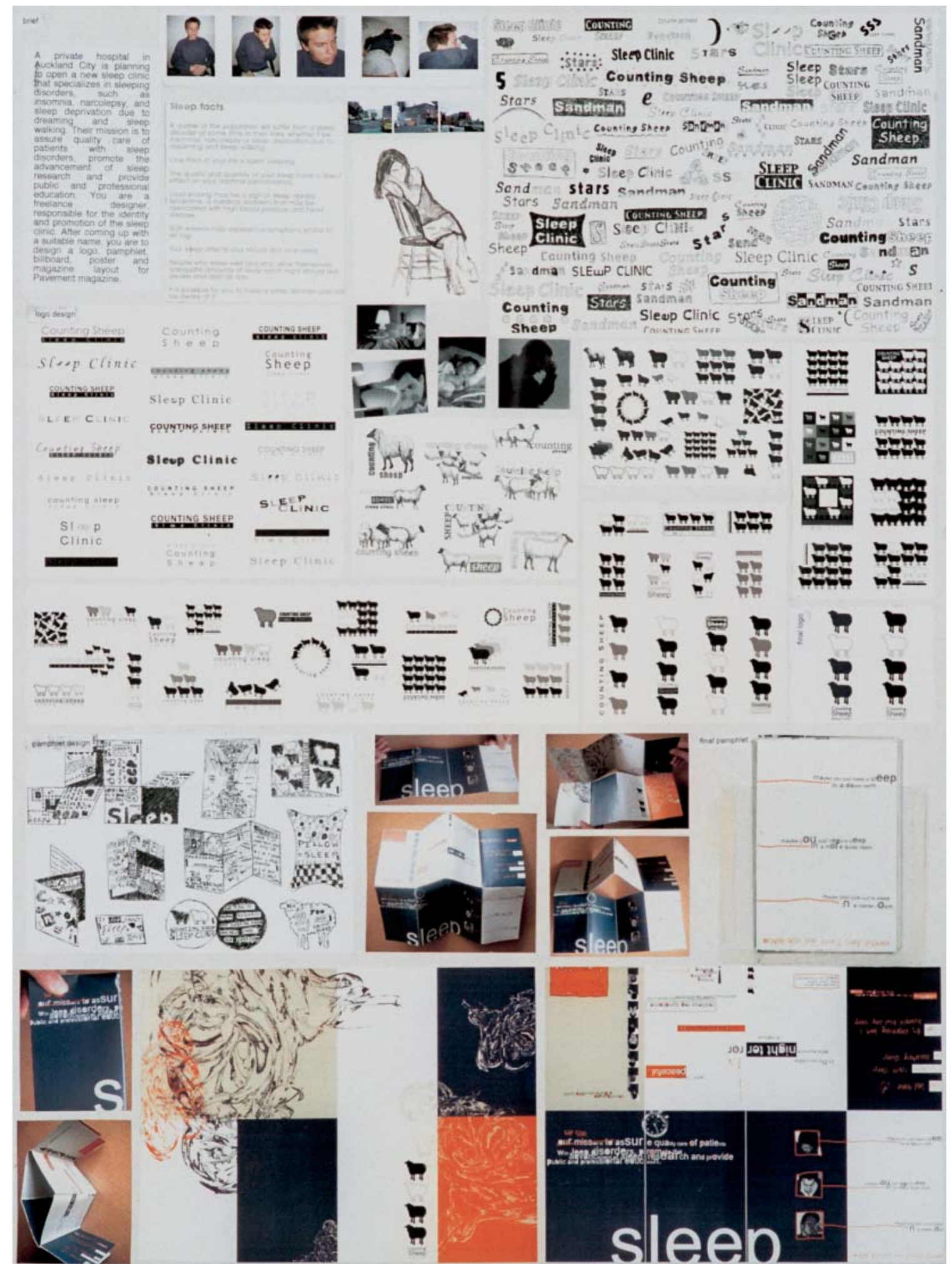
- Research – email, internet, library, brochures, conversation
- Brainstorm using words and drawings
- Research artistic references
- Digital photography
- Develop ideas using drawing on and off the computer
- Scanned in drawing and digital images and further refined them in Photoshop
- Explored type
- Evaluated results and made decisions.

### Artist Models and Established Practice

I looked at magazines – IdN, Grafik, Eye; researched websites mentioned in these magazines; looked at historical and contemporary art books and I isolated images that showed a sleeping figure; and looked at contemporary visual communication books, especially typographical examples from school and actual billboard and television commercials.

### Problems and Challenges

My main problem was visually, how best to incorporate so many facts about sleeping disorders and at the same time, make the work exciting and innovative. By using hand-drawn type, I was able to get a "dream-like" effect and by combining it with computer-generated type, my poster and billboards became very typographical. The storyboards for TV commercials used "voice-overs" and gave another solution to the same problem.





Collected sleep images



2 photo of a group of people but with a white box around one person who is a sleep may be a good idea for a poster of billing!

humorous image of a giant sleeping. This would work well with fairy tale idea



work by David Hockney  
abstract painting - could be a dream?

Peacefully sleeping people with harsh lines on top of them - linear or symbol of disturbed sleep?



By Tony Miller and Ashley Wood

This is an interesting painting as, at first glance, it is not obvious that there is a person sleeping (maybe narcolepsy)



old sewing patterns of ladies nightgowns and sleepwear. Could be interesting to put on tracing paper and stick on top of photo of a sleeping person

strong colours vs. weak colours



Page from an illuminated manuscript

It would be good to note that sleeping disorders have been around for centuries

glowing white of relaxation and light

Different sleep and resting positions - find out which doctors advise



has one sleep disorder clinic in Christchurch



photos from google.com of a man at a sleep clinic having tests done

probably not good images to use as may look painful or scary to some adults and especially to children!



copyright free photos of sleeping people. emotions (peaceful, stressed, tired) can be identified without using words - just facial expressions



Identified without using words - just facial expressions



The white colour is soft, relaxing, and nurturing - just how a person would want a sleep clinic to be like!



By a Japanese painter called Chisami Nakajima

interesting idea - would people versions work?



very simple!

deep sleep



Clever play with positive and negative space

would work well as a logo!



# Handwritten type

• old-school? (before computers or contemporary (in need of something different)?



By Peter Banton

I like the suggestion that the handwritten type (his thoughts) are invading his body



By Peter Banton

handwritten-type supporting image → could facts / causes of sleeping disorders be surrounding a sufferer?



facts about sleep disorders covering his body → too small to read unless billboard size but then billboards are up high...



tiredness can cause messy work / lack of concentration and because handwritten type is not so neat / structured as computer generated type, using written letters would help convey this!



By Monica Pean

mind map? unusual use of typography but never has a "start" or "finish" just like drawings never do.



some "map" look very different could "map" be a drawing of a pillow

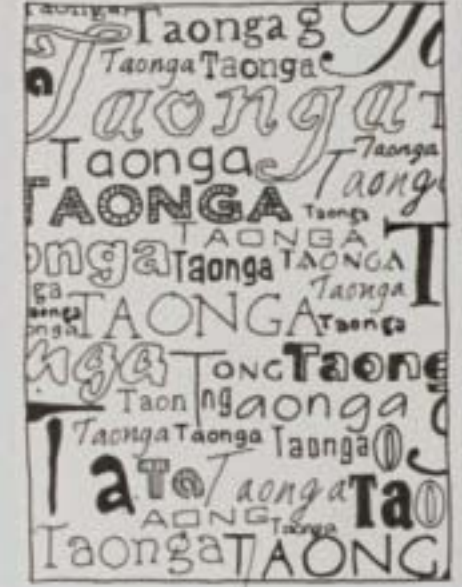
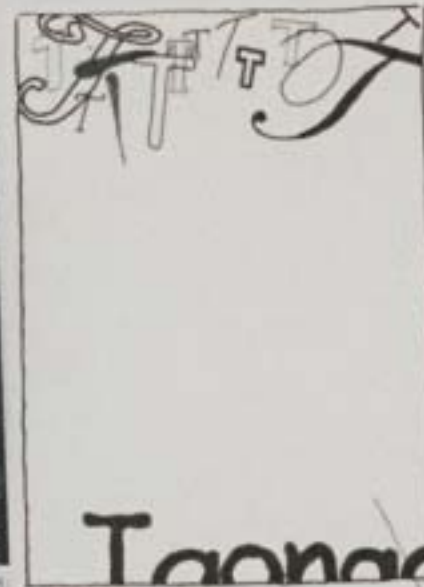
By Mark Todd and David Shields



I like the mixture of computer generated type with hand drawn work. It is modern and does not need images to support it. The differences between the two types (clean/messy, exact/random sizing) creates the types into their own images

⇒ How you would write if you were tired!

pages in pamphlet look modern because of type mixtures. Quite diary-looking; adds personal touch. Conveys tiredness, frustration by having messy handwritten letters you were tired!



quick, in a rush, busy. It is less perfect than computer generated. More personal, not so commercial. Everyone's hand writing is different so always individual work produced. messy - upset, neat - perfect. stylized - creative etc.

3.1 examples. Quick look into hand drawn type and how it can be used to convey the meaning of the word "taonga," meaning "treasure" in Maori.

Taonga → treasure → most prized possession → top (so put letters at the top)

Taonga → treasure → special group → grouped together → remain separate (letters squashed together in space)

Taonga → treasure → lots of different types of treasure and valuables → each separate to each person (lots of different hand-drawn type)

Remember type can be used to convey an idea / mood / meaning of a word

WHAT DOES HAND WRITTEN TYPE CONVEY?

## SUBMISSION 8 – PAINTING – 5 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

The theme of sacrifice within religious contexts was a central idea that influenced my work. I was interested in how sacrifice for the pursuit of spiritual fulfillment has been replaced by sacrifice for the pursuit of "beauty" in modern times. This led me to explore how images of women are used and manipulated in modern media, often for "ugly" motives, eg. by cigarette advertisers. My main sources of my ideas were "The Beauty Myth" by Naomi Woolf; "Feminism and Pornography", author unknown; Renaissance painting; medical books; and magazines.

#### Materials, Processes and Techniques

Materials:

- Acrylic paint – gel medium
- Impasto – gel medium
- Magazine pictures
- Old art book pictures
- Needle and thread, gold ribbon
- All on card and paper.

Processes:

- Painting and collage.

Techniques:

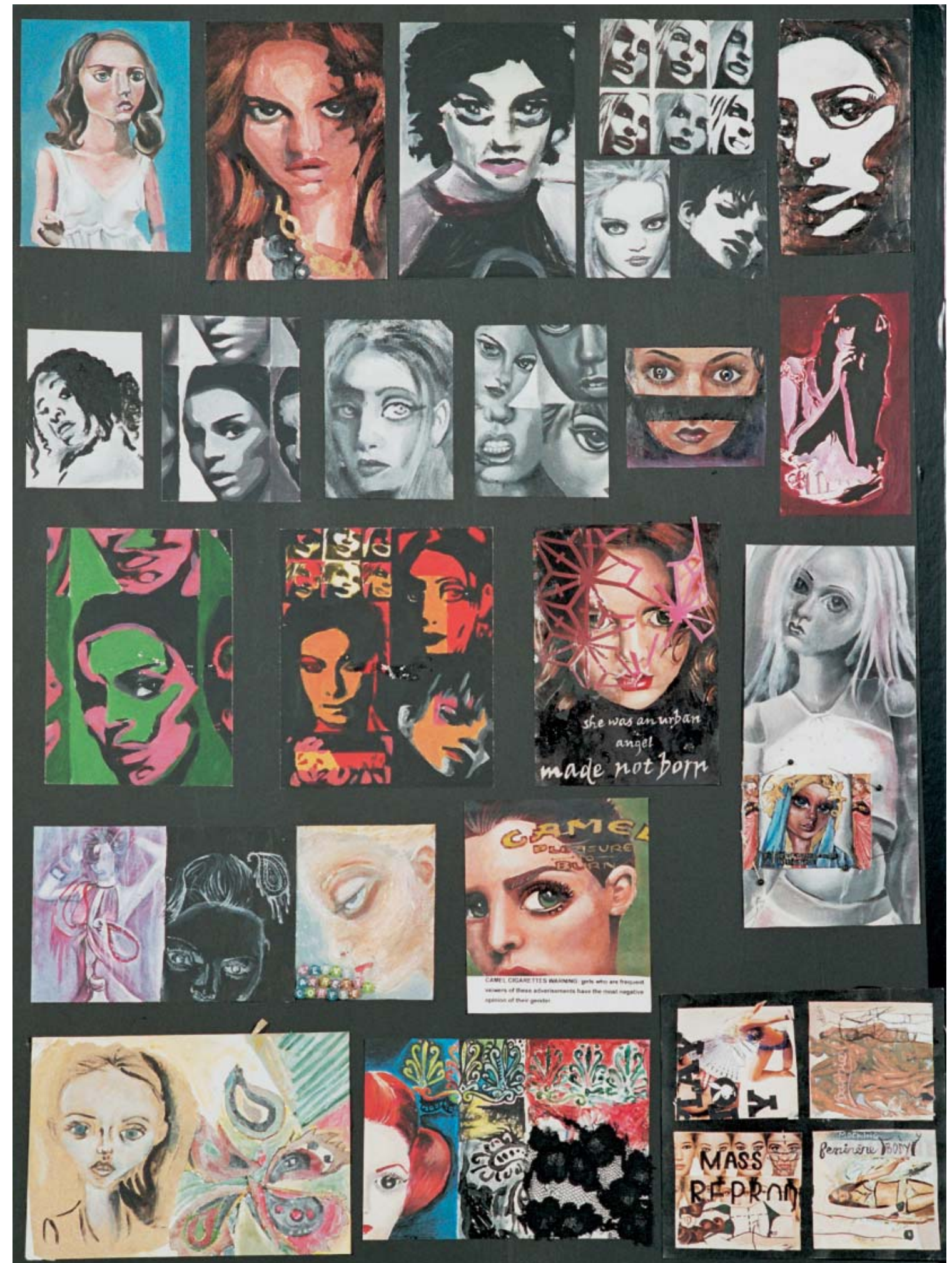
- I very carefully blended paint to create a "plastic", airbrushed effect – very exact, detailed painting
- Use of gel medium to build up "scar tissue" on one piece to produce a realistic scar.

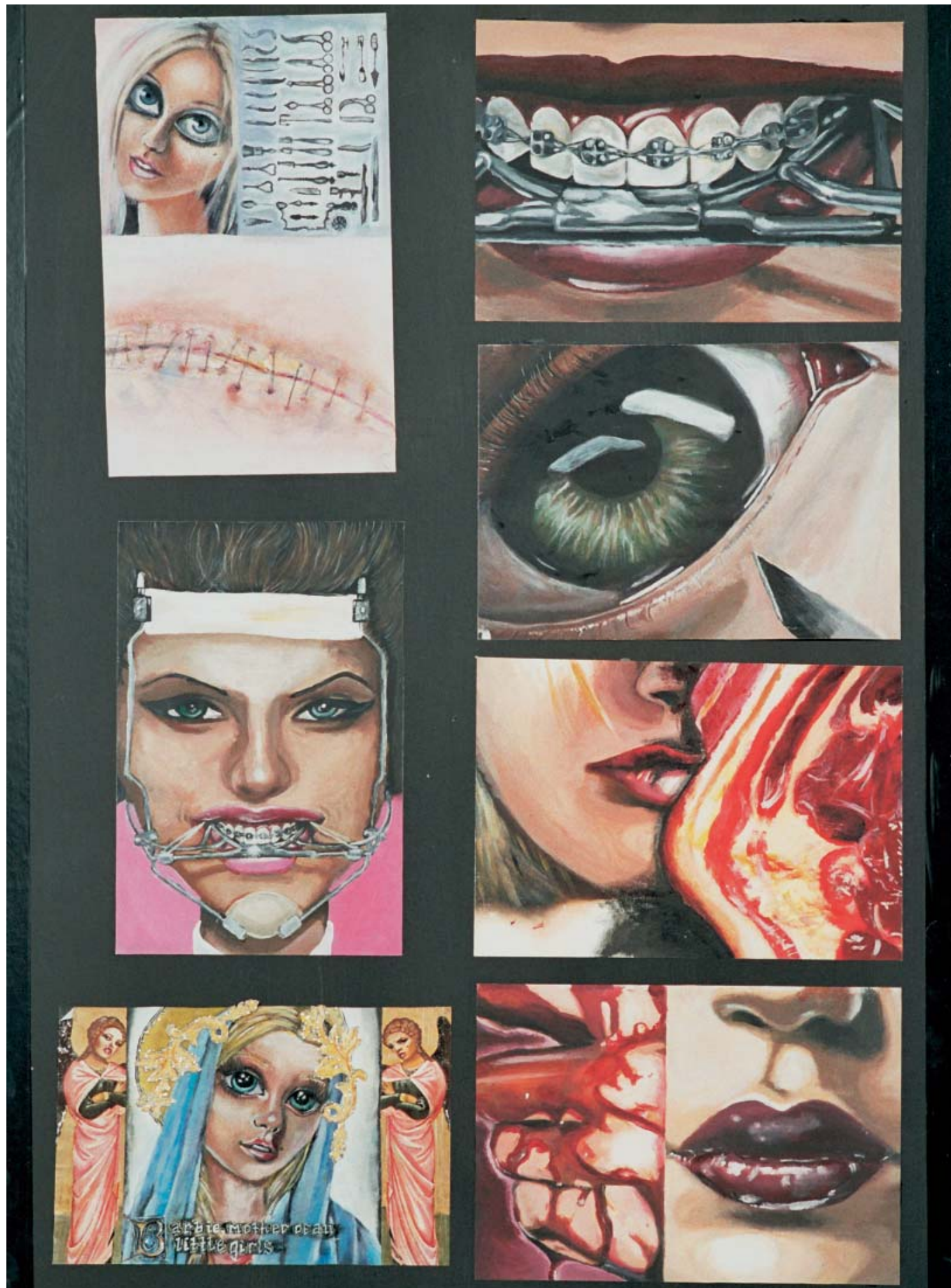
#### Artist Models and Established Practice

I was inspired by the following artists: Peter Stichbury (NZ), Lisa Yuskavage, and Wilhem Sasnal (both international). I was interested in the way Stichbury exaggerates facial features to an unrealistic degree. Yuskavage uses the exaggerated female form to create highly improbable, "Playboy" type figures. The way Sasnal combines conservatism with unusual, sometimes sexual imagery was also relevant to my artwork.

#### Problems and Challenges

Time was a major factor – my desire to create a very "polished" style of painting meant I had to work at school, often in weekends, and use every opportunity to paint. Risk was another issue. I felt there was some risk in the nature of my subject matter and style – would the examiners think they were "pretty pictures" or understand the irony and questions my work was raising?







I chose these photos because of the interesting composition.

It's all about what you say vs what you can prove

enlarged sunken eyes

Barcode symbol of MOSS REPRODUCTION

SACRIFICE OF HER BODY FOR THE MODELING WORLD, SHE HAS BEEN STRIPPED BARE FOR THE COMMERCIAL REPRODUCTION OF HER DEFINING FEATURES, HER PERSONAL IDENTITY.

—resulting in change in meaning

Calventklien advertisement / sacrificial portrait

Subversive

BRINGING RELIGION BACK INTO MY WORK

RESULT OF COMPOSITION

COUPON SPECIAL

STEAK

Communion wafer

### WHY KATE MOSS?

Kate Moss is currently all over the media, she has been recently caught using cocaine. I feel that Kate Moss's situation is symbolic and metaphoric for the modeling culture, for example the 'Heroin Chic' models of the 1990s were so instantly beautiful but they drove the more 'fleshy models' off the scene. Now 15 years later, in a set of circumstances that have exposed hypocrisy and sanctimony of anyone involved, Moss and the fashion industry are becoming accidental and unwilling proof for a new anti-drug message.

### SIGNIFICANCE OF KATE MOSS AS CHRIST

Metaphoric of Kate's crucifixion by the media: She was put in the 'druggy' Supermodel culture since she has participated in this culture.

I also wanted incorporate religion

Cocaine Kate in my works again.

KATE DOLL PAPER DOLL

Linear overlay of a Kate Moss Quote..

# COMPOSITION IDEAS

Will use LINEAR OVERLAYS OF SURGICAL INSTRUMENTS ECT.

GOAL: SUBVERTING FASHION/GOSSIP MAGAZINES KITSCH CLICHES 2 EXPOSE THEM

OBJECTS IN COMPOSITION

Combining ugly and beauty lush painting style brings the ugly closer to beauty  
 Naturalistic colour creates lush beauty  
 night lights  
 Jeff Coons



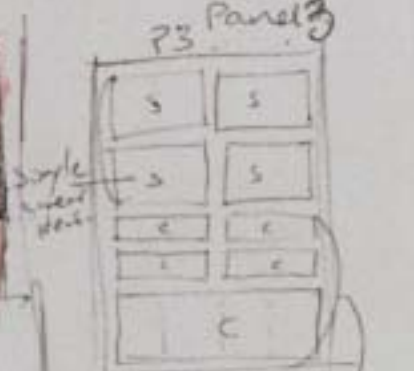
overlapped, oversized images leaving room for peoples interpretations



false eyelashes



linear overlay disease



Simple linear idea will not

Complex pluralistic ideas

Complex pluralistic ideas small & longer compositions

I HAVE DECIDED TO RESEARCH MEDICAL IMAGES eg. VASUS

I chose eyes because the slight dilation of the pupil gives/changes to viewers perception of what the painting means



Surgical Glove



gaunt "anorexia" face

Amplified lips

Binge drinking for eating



Using them as beautiful paint patterns eg beautiful looking diagrams  
 darkness crowd objects creates intensity and isolates the objects



linear overlays words / women possible breast cancer victim left with scar

SCAR AMEBLAV FLAGBRA

Jeff Coons composition style



will NOT PERME CONCEPT too Simple

"PERFECT" PAINT APPLICATION CREATES UNITY OF UGLY/BEAUTY

Lips in juxtaposition to surgical instruments creates a vaguely attractive, erotic image, however it also creates an uncontrollable atmosphere.

## SUBMISSION 9 – PAINTING – 7 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

My theme is on the investigation of surrealist maze: to create a dreamlike world of confusion, fear and uncertainty by means of artificial space as well as to explore different aspects of maze in relation to our subconscious mind.

#### Materials, Processes and Techniques

I used:

- any suitable, found materials (fabric, carpet, mat, wallpaper ...) that convey texture
- OHP (transparent) sheet to create false illusions/unseen barriers
- wire, nylon strings and mesh to convey barriers, spatial illusions and depth.

#### Artist Models and Established Practice

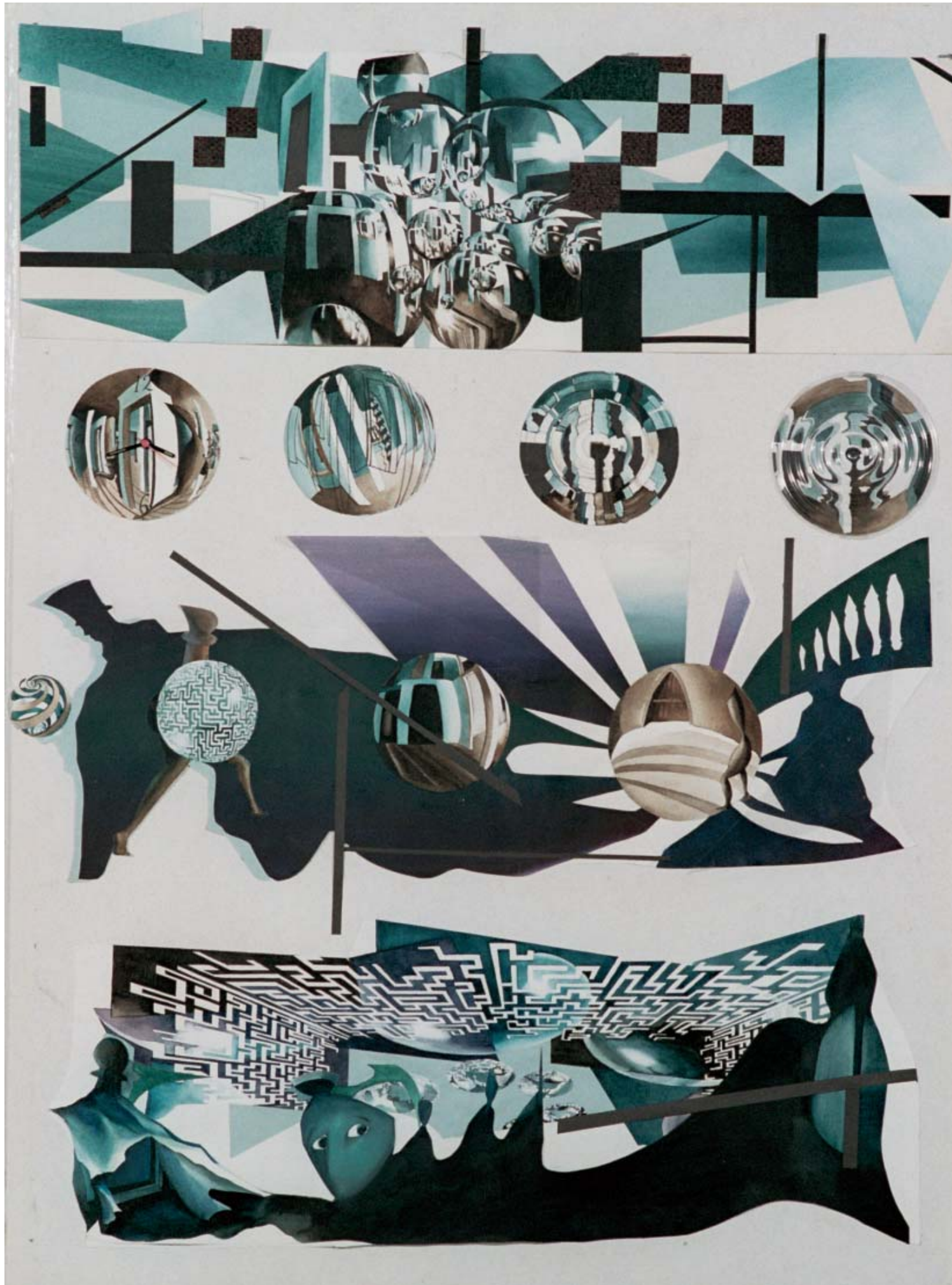
Traditional masters: Vermeer, Magritte, Raphael, and Piero della Francesca.

Contemporary masters: MC Escher, Salvador Dali, Deborah Crowe, and Neil Dawson.

#### Problems and Challenges

There are limits when working in two dimensions and three dimensions. For instance, I didn't have the resource to create a large-scale interior installation as Deborah Crowe had and I was forced to use a model.





New Artists influence: Dali

- Had been on my possible artists list for ages. Picked him up to bring in new breath to my ideas. Many of his work are also closely based on the lofty architecture of St. Peter's.

- My new approach will be a combination of Dali, Escher... with the lofty, idealized architectural style of St. Peter's. Having submerged myself in search for visual confusion it should not be surprising that my reaction is to switch to lofty, monumental interior space. Here I shall redefine the concept of maze and add a whole new dimension of my work: A search for a truly subconscious confusion/uncertainty.

Why St. Peter's?

- My studies had been influenced by several traditional artists as well, most of them did not have sufficient depth for me to include as primary artists. Among them are Raphael and Piero della Francesca.

- The A3 artwork on board I have a close resemblance to the interior of Raphael's Expulsion of Heliodorus. I based it on the style of Bramante and introduced Raphael's cubic scheme (bold and purple) to my work.

- I was influenced by Piero della Francesca's Breuer Altarpiece in which the lofty architecture incorporates a semi-circular/dome-like ceiling. The symbolism of an ostrich egg hanging by a thread was also adopted. I simply substitute a key for the egg.



Dali's St. Peter's (The unadorned domes on the right are picked up for my final composition. They have the curtains.)

I also want to plan a 3D interior space, rather than composing space on a 2D surface. The split was to create confusion/uncertainties by means of a lofty interior. Maybe a sculpture that promote monumentality. Unfortunately, I have no access to an art studio. The 3D space was constructed as a pen-and-ink model, not an installation.

Raphael's Expulsion of Heliodorus (detail)

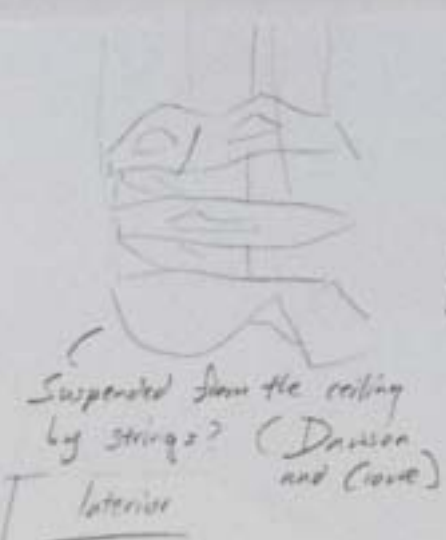


This is the photo I used to base my design of the 3D interior on. It is the nave of St. Peter's.

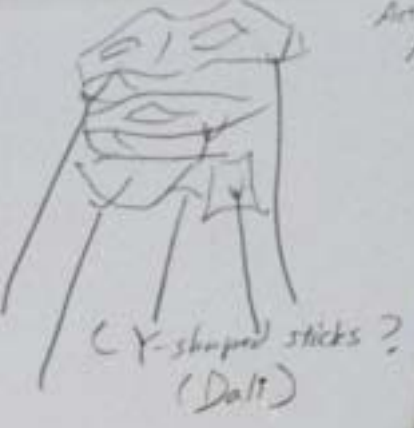
My model. Height: 54cm, width: 34cm.



Large-scale sculpture? Real, "sculptured" building?



Suspended from the ceiling by strings? (Danson and Cove)



(Y-shaped sticks?) (Dali)

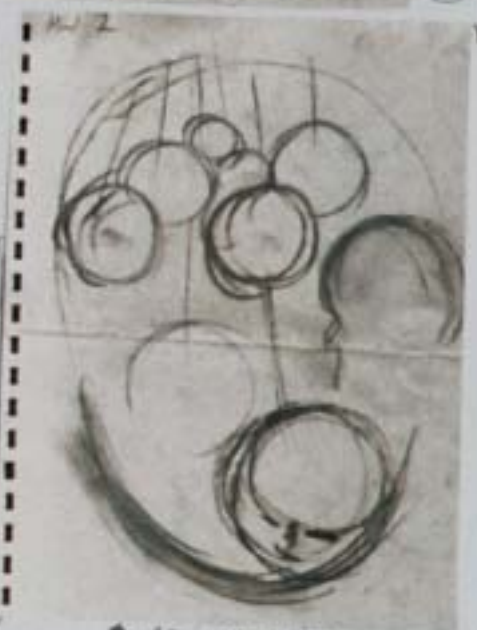


Actual size: A4

(drawn on A4 paper)



An original sculpture unable to be sustained by a museum? Or is it part of the museum architectural form?



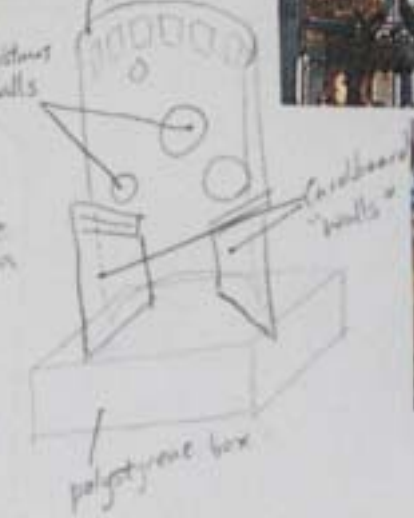
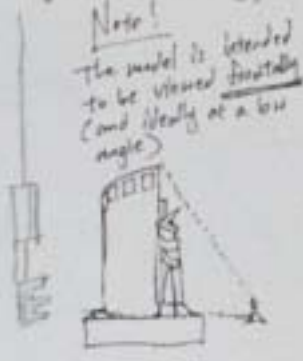
As in actual size (mixed media)

Other possible artists: Herta and Paul Amirani

The idea is to convey that all development of the above said (ie. maze, confusion and sense of lost) come from our mind. Our mind, overall, is the most powerful tool to generate a subconscious world and this further emphasize the surrealist spirit of my work by taking everything back to the very root of the dream concept as devised by Maycette, as well as to redefine the construction of space (ie. maze) and to link it with the mind in a more explicit and contrasting composition. For this purpose I looked (and decided to include) Herta Amirani as my future model.



Herta Amirani's style is characterized by simple but bold lines/bushy outlines. I suppose this is what's attracting me to his work: To simplify my compositional content while retaining the sense of confusion and uncertainty.



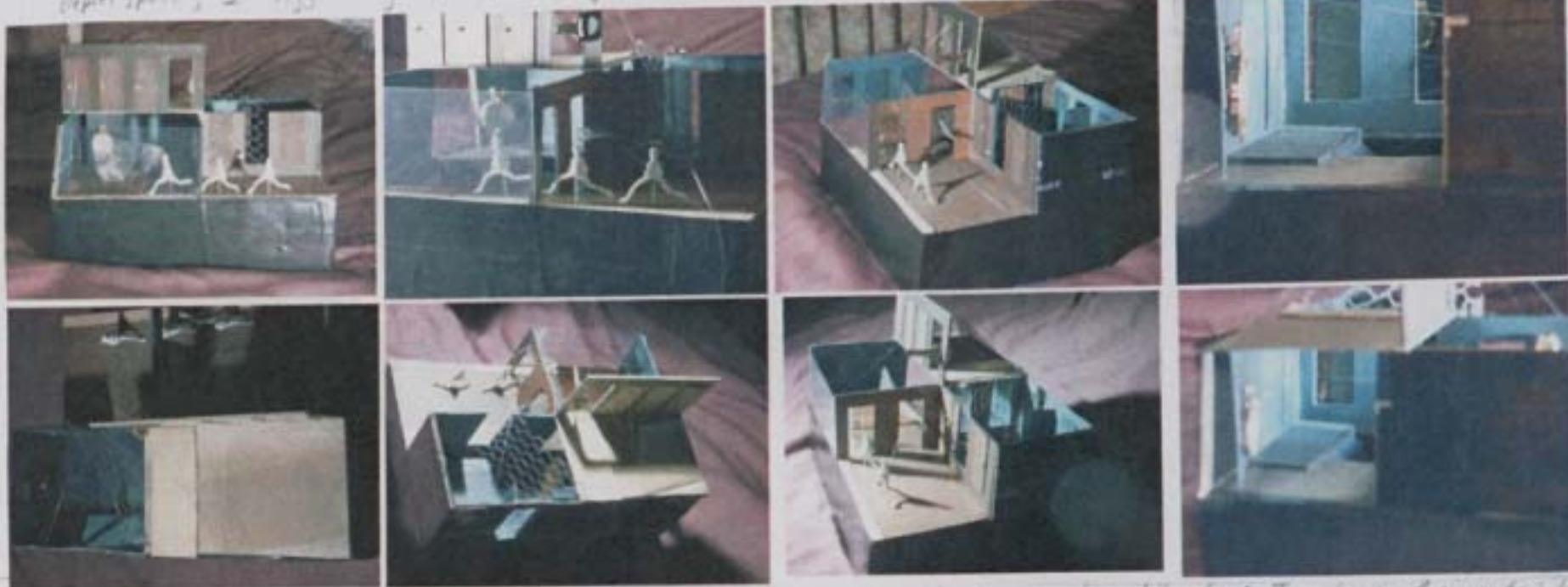
Swimming (Actual size is A5)



(All water-colour works)



A shoebox-sized model was made based on the Swimming 3D painting, having seen Crouwel's effective use of lines to depict space, I rigged my model with nylon strings.



The model was directly based on my Swimming 3D plan. So any late preliminary sketches were done. Like Crouwel, I made use of any materials that's available. They are: painted cardboard, nylon string, wire mats/nets, wall paper, cotton buds, plastic chesspieces, toys, watches, DTP sheet and tape.

Under the influence of new artist models (Crouwel and Davidson), I set out with a series of new compositions aimed at achieving a similar spatial confusion with the use of textural materials and lines in a combination of styles of Magritte, Escher and Crouwel. All are closely based on the model and A4 in actual size.

New artist model: Deborah Crouwel

Around this stage of development (5<sup>th</sup> May) I had the opportunity to attend an art talk by the Seattle artist Deborah Crouwel in the Fisher Gallery as well as to have a first-hand experience/observation of her 3D artworks (many the large-scale interior installation (Crouwel 2001)). Deborah Crouwel was fascinated by spatial construction. In her talk, she addresses a "spatial construction of all aspects".

- Close & open space / "weaving" space
- Form-making
- Planning of boundaries - Notation of spatial status, not just graphical drawings.
- Differentiation of edges & boundaries, solid masses & empty space.
- Making construction / how space are constructed and "shattered" by technology/time.
- In Crouwel's artwork, shadow played a prominent role. In her it was a potent spatial, without volume/detail and used to be defined by light.
- Crouwel's works are simplified by lines. Her use of lines effectively defined space - a constructed 3D space. According to her, her dark lines are used to define perspective and to create tension, confusion and an unbalanced sense.



All water-colour works with double pen and found materials (eg. fabric, painted wall paper and mats)

# SUBMISSION 10 – PHOTOGRAPHY – 6 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

- To investigate the architectural simplicity of state housing primarily introduced by the Labour Government in the 1930s and 1940s
- Influenced by Pop Art's glorification of the mundane, in turn, glamourising a subject that society is constantly exposed to but never examines intently.

### Materials, Processes and Techniques

I used straightforward, uncomplicated compositions to capture the simplicity of the architecture. Then I used Photoshop to highlight sections and create new context for my images. I wanted to manipulate elements of space within images in order for the subject to be seen in a new light.

### Artist Models and Established Practice

- Initial images: Laurence Aberhart, Robin Morrison, Patrick Pound
- Extension of ideas: Andy Warhol, Graham Crowley, Dieter Roth, Andreas Gursky.

### Problems and Challenges

One challenge I faced was learning to use the programme Photoshop, through persistence and with help from more experienced students and staff. Having no control over weather, etc. was a problem. I had to develop images through Photoshop processes, not through shot composition, to achieve the effect I wanted. This was frustrating and time consuming as I was learning a new programme.









David Hillard

shot at dusk captures both interior and exterior  
different times of day? what is beyond the house?

- whole image remains in focus - panels lead eye back in space
- multiple viewpoints possible direction → what's beyond & within?



- capturing beyond the structure



Graham Lowley - "No parking"



Thumbnail 1  
my attempt.



Thumbnail 2

chose to use a diptych format for my work to show a continuation of a street - connotations of traditional religious diptychs - glorification

Andy Warhol - "Campbell's Soup Cans" - two panels



the glorification of banal subject matter  
comment on 'consumer culture' and society



- Continuing to extend Lowley's ideas of:
  - wider viewpoints - capture streets
  - moving out to capture streets
  - using colour to unite
  - use of high contrast - loss of info
  - use of bright arbitrary colour to highlight sections to create a uniform, generic quality

now juxtaposing images to create a disjunctive effect  
using colour to unite

focus on the elimination of midtones - very high contrast

In the 1960s, Pop Artists such as Warhol, challenged traditional art by glorifying media gods such as Marilyn and also by glorifying banal subject matter e.g. Campbell's soup can

- By using the diptych format I am referencing Pop Arts glorification of banal subject matter and documenting an aspect of society that we often overlook
- Heightened use of predominantly primary colour increases Pop Art feel
- Use of diptych format further enhances the Pop Art ideals of glorifying the banal





Symmetry

- use of geometric shapes
- front on perspective - house parallel to camera



PATRICK BOUND - "Cubus" - Anna Bivvy Gallery  
 - was influenced by formal and link between images  
 - use of lack of focus - to unify scenes and make different buildings generic



I installed this grid format on a prominent corridor in school  
 - demonstrating the links in  
 - composition - formality  
 - geometric influence.



rectangles Symmetry

- Strong horizontal feel
- repeated formula in way images
- all taken which emphasizes "center" - isolation of a single house
- lends itself to grid format
- grid - adds to the sense of repetition
- bold graphic shapes and uniformity lend to this manner of composition

Creation of fictitious streets

- Location of a collection book - formalized in book format but also explored installing it in different locations
- presenting images in horizontal or panoramic strips



use of panoramic "street formats" on corner of wall 2



Peter Greenway - "The Street, Crown, The Location"  
 - Same shoot at two separate times of day - transforms  
 - influenced decision to try a night shoot image

Shows a reveal as the focus is now on the inside

- possible direction
- change mood - vibrant to voyeuristic



light from within highlights inside becomes the focus

- loss of information - increased lack of individuality - all houses now generic
- felt a little voyeuristic shooting at night decided to not proceed in this direction
- images on board again use panoramic format - images merge to become one.

# SUBMISSION 11 – PHOTOGRAPHY – 6 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

I wanted to explore culture, identity and memory through a character study, focusing on my model (Nan). Relating culture and personality, I wanted to touch on the subject of race and how it is viewed in today's society, shown by the use of textures and patterns, also changing the setting (Parihaka Pā).

### Materials, Processes and Techniques

I used toning to bring certain areas out more than others, such as words, but also, it was a starting point for artist model Leah King-Smith. From this, I was able to develop the use of colour and add paint to my photos. The paint was used to symbolise the wallpaper pattern, evident in the first panel. Stitching was also used, along with the circular formatting to experiment and develop from certain artist models.

### Artist Models and Established Practice

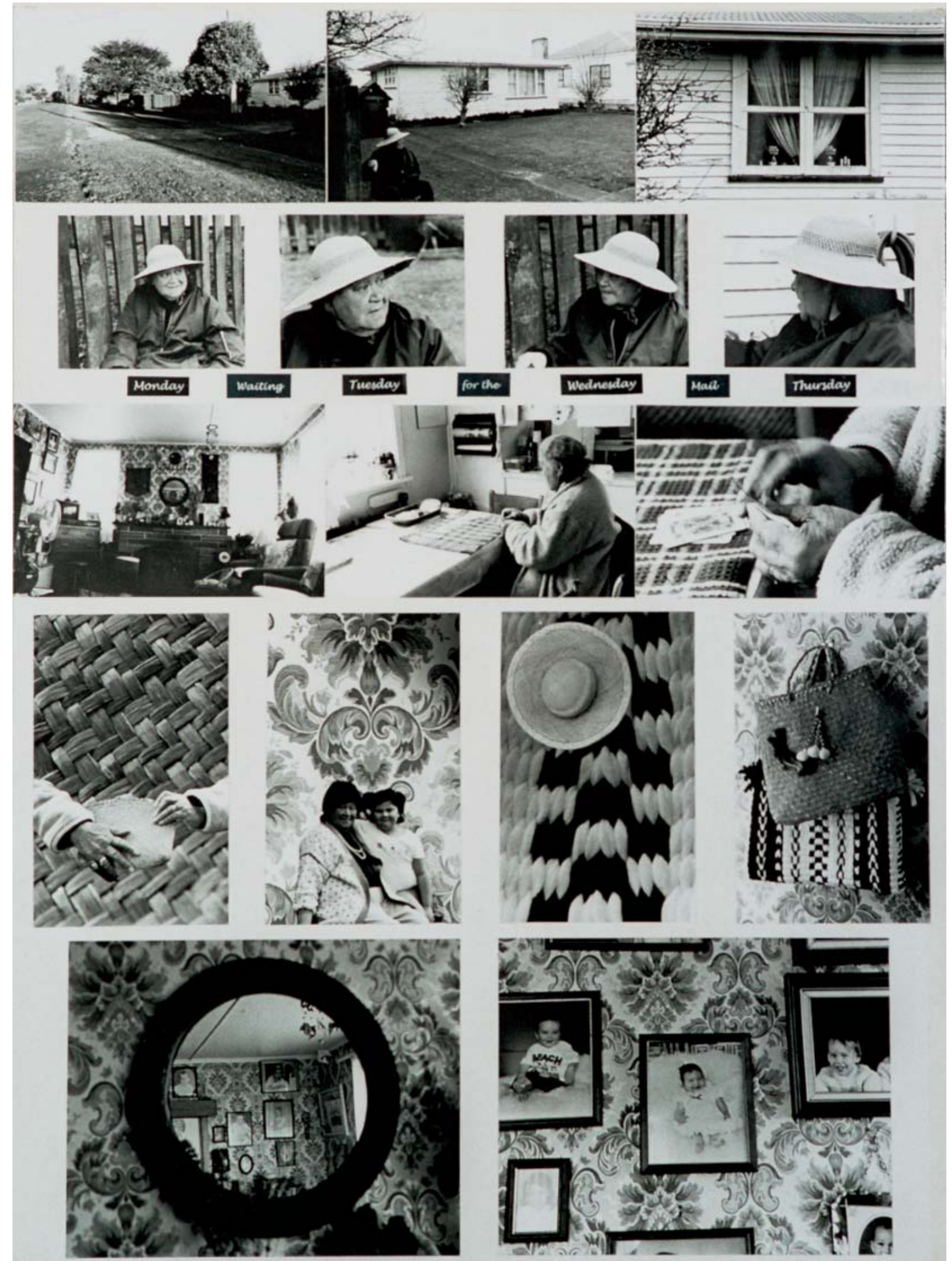
My main artist models were Leah King-Smith, Lisa Reihana, Charles F. Goldie and Marti Friedlander. I wanted to relate traditional and contemporary artist models to the conceptual ideas behind my work, such as past/present, etc.

### Problems and Challenges

Getting photos to come out technically "perfect" was a challenge. It took a lot of time and I went through a lot of paper and test strips, but it was worth it. Toning wasn't very easy when I was trying to get even colour on a photo. I had to make sure things were washed properly.

### Further Information

The importance of Parihaka and the significance of this place to the Māori culture – I learnt "soooo" much about its history and people. The families that still remain there were so nice, helpful and friendly. I just want them to know how much I appreciate it and how thankful I am to them.







# INFLUENCES



Elizabeth Pullman,  
Tamata Waka Nene, c.1875  
Albumen print, 9.3x5.6cm



George Pullman, Sia Hamata  
c. 1871  
Albumen print, 27.4x22cm



John McGarrigle  
Unidentified Maori man with  
Top hat, c.1869, 9x5.6cm  
Albumen carte-de-visite

## Traditional portraiture

Photographers Elizabeth and George Pullman have had a strong influence on both portraiture in the late 1800s, and my own work. Those portraits with fine moko were in great demand by the public, although it is unknown how the photographer got permission from the Maori sitters to sell these portraits, if in fact they did at all. A more natural pose is seen in the earlier portraits, often revealing insights into the nature and character of their sitters. However, Maori were regarded as 3<sup>rd</sup> class, while many were made examples of the 'noble savage'.



## Parihaka

Located half way between Mount Taranaki and the Tasman Sea, Parihaka is a small settlement made up of three marae and surrounded by family homesteads. Now home to a few dozen residents, at the height of its day Parihaka had its own bank, butchery and shops for a population of approximately 2,000 people. By the 1870s it had become the largest Maori village in the country. The suffering caused by the confiscation of Tribal lands, the invasion and the imprisonment of Parihaka men (some were held for up to 18yrs without trial), remains a painful legacy for the community. Land claims are still unresolved. On the 5<sup>th</sup> Nov 1881 1,500 militia and armed members of the constabulary surrounded Parihaka. Two figures, Te Whiti o Rongomai and Tohu Kakahi led the inhabitants of the peaceful haven. Both men were committed to non-violence, drawing on ancestral Maori as well as Christian teachings. The year 1879 became known in Parihaka history as the 'year of the plough'. When arrested the men put up no resistance, following Te Whiti's instructions "Go put your hands to the plough, look not back. If they come with guns and swords look not back". On the morning of 5<sup>th</sup> Nov 1881 the invasion force entered Parihaka. More than 2,000 villagers sat quietly on the marae while a group of children sang and greeted the army. Te Whiti and Tohu were arrested and taken away. The village itself was demolished, crops were destroyed and livestock killed. Women were raped. The spiritual legacy is one of living in harmony with the land and humility. It is also one of nonviolent resistance and a belief in the peaceful and respectful co-existence of Maori and Pakeha. This is especially important to Nan as this is where she comes from, and it is a part of her.



## Social Documentary

Social Documentary photography may be defined as the act of recording, documenting aspects of society in an organized way with human beings in their natural (i.e. unposed) condition. This has influenced the way I have photographed Nan, especially seen in my 1<sup>st</sup> board, where she is depicted and revealed, making permanent every aspect of human nature.

# SUBMISSION 12 – PRINTMAKING – 6 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

Conceptual, thematic ideas:

- Trees – the forest and the common, stereotypical nature of it being spooky, having an eerie, mysterious atmosphere – it is unknown what could be lurking in the shadows. Often fairy tales associate the woods with evil.
- Deep space and darkness – unknown how far back it goes and what could be out there in the vastness.

### Materials, Processes and Techniques

Processes:

- Etchings – capture sharp details of trees (branches, etc.) and hard-edged scratches
- Monoprints – good to create misty/hazy atmosphere.

Materials:

- Ink, charcoal, spray-paint, and cardboard.

Techniques:

- Blurriness to create misty atmosphere
- Layering to create deep space and hazy atmosphere and to build up textures
- Scratches and ink marks indicate/suggest something of a sinister nature that could have taken place in the forest – adds to unknown/spooky atmosphere and ties in as verticals of trees and space between them.

### Artist Models and Established Practice

Michael Raedecker

Michael Verbois

Ugo Rondinone

Cy Twombly

Jude Rae

Gerhard Richter

Ansel Adams

Feng Yeh

Kara Walker

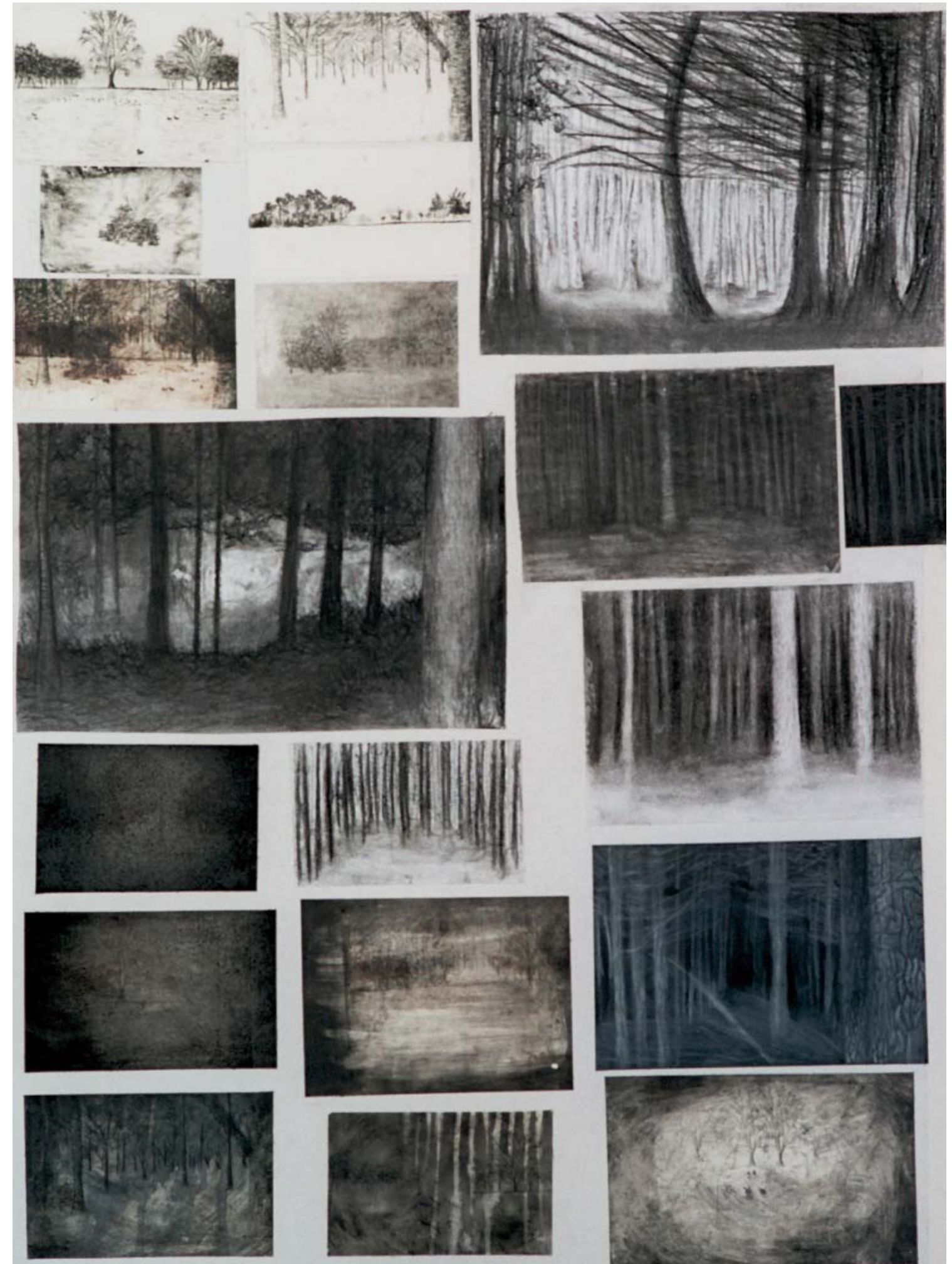
Michael Ashcroft

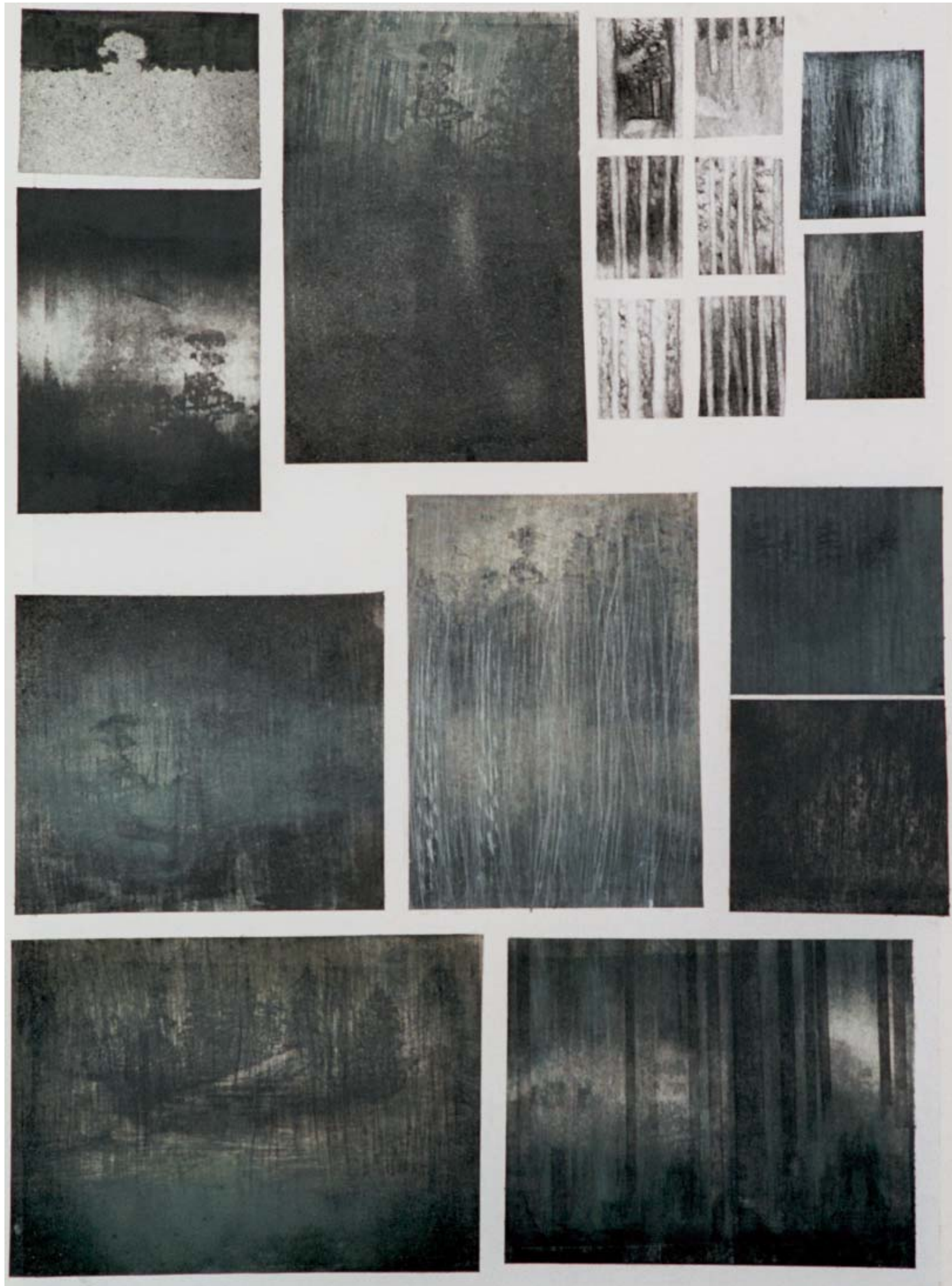
Edward Steichen

Fred Otnes

### Problems and Challenges

The space created within images often got too flat with the verticals sitting on the picture plane due to similar tones, etc. I had to keep layering and changing the tones. I really had to think about tones in relation to where they were in the image, and negative and positive space. Often, images were too dark.











## SUBMISSION 13 – SCULPTURE – 7 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

Themes I focused on were: the vulnerability of a home, trails and connections, verticality and space, reversal of the interior and exterior, and the kitschy idealism of the perfect home. I also tried to discuss, through my sculpture, how people were disappointed and homes fell apart through the precarious and ridiculous plasticised ideals we hold our home lives to. Sources of my ideas were everyday home lives and the contrast between a normal home life and what we see on TV.

#### Materials, Processes and Techniques

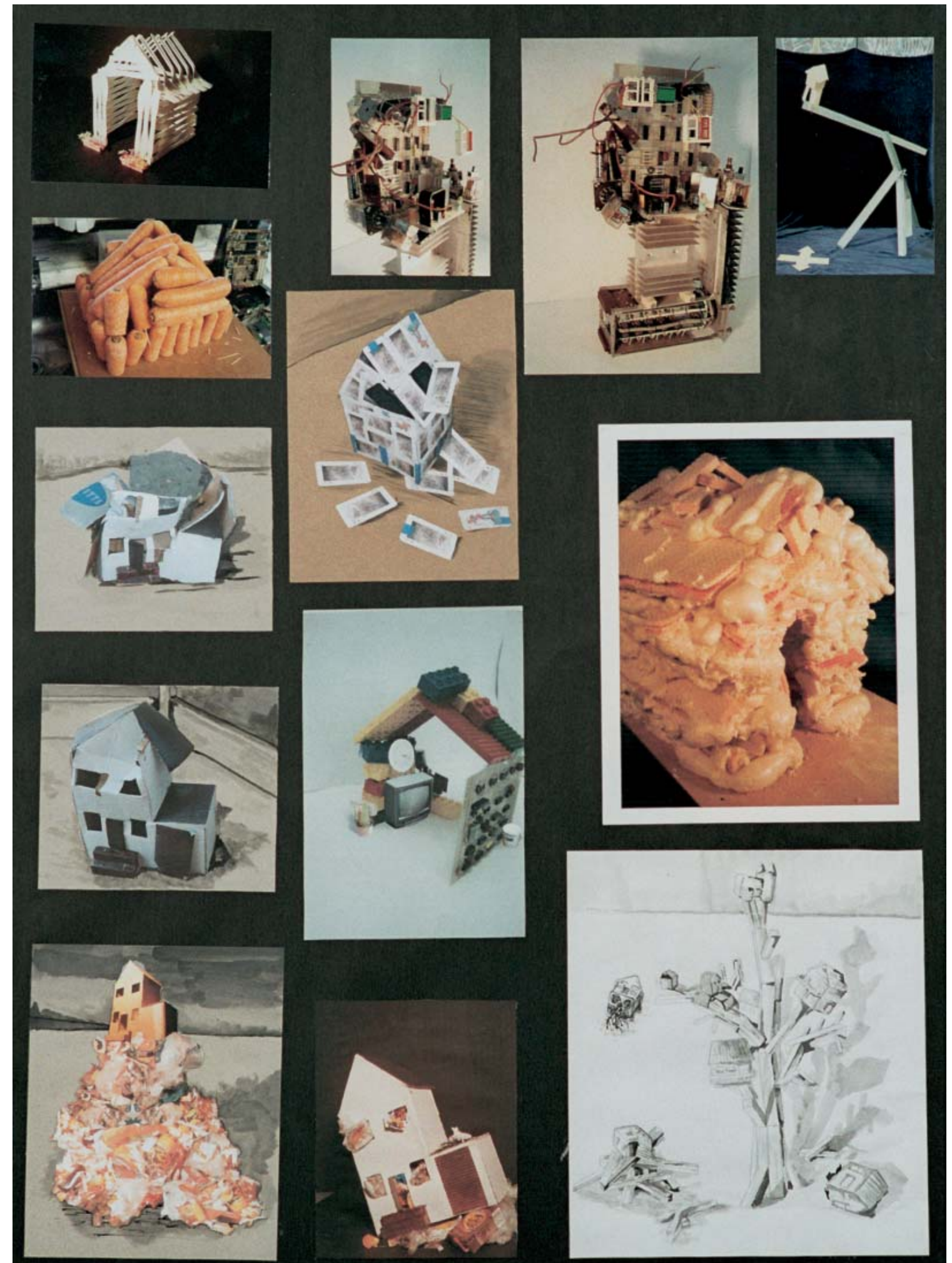
I used household materials for all my sculptures, also a lot of "polyfiller" and hot glue as they formed generous and exuberant structures. My materials were also a key part of themes like reversal of normal material roles (ie. products of a home becoming a home) and the vulnerability of a home.

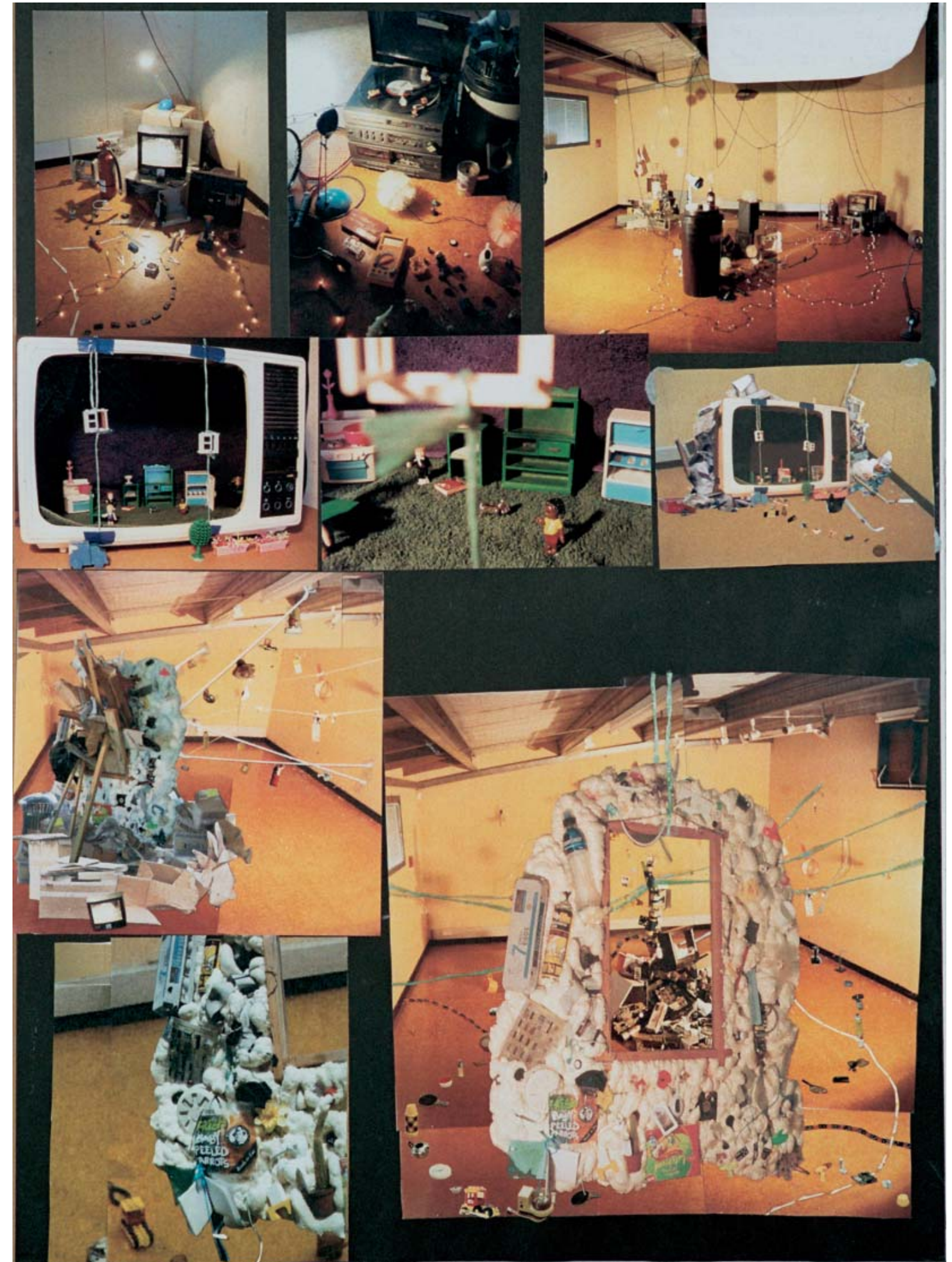
#### Artist Models and Established Practice

I drew on the works and styles of Sarah Sze, Joanna Langford (NZ), Tomoko Takahashi and Tony Cragg, producing sculpture through the artistic movement of installation art.

#### Problems and Challenges

The main challenge I faced was the transition from small, single unit sculptures to bigger, and eventually, room-sized installations. I found it quite daunting to undertake such large projects. I dealt with this by only addressing one part of the installation at a time, like putting down layers of work. I also found that it was much easier to rearrange my work and develop my ideas once I had made something physical, rather than trying to develop themes and ideas on paper first.





# Joanna Langford - Soda Squirrel June 2004

Use of illumination - tiny figurines and lights, use of "soda squirrel"

The intricate nature of the sculpture encouraged viewers to get up close and look through the window



The colors of hot pink and Sprinkles make "Soda Squirrel" seem artificial, and yet it is organic and made of food.

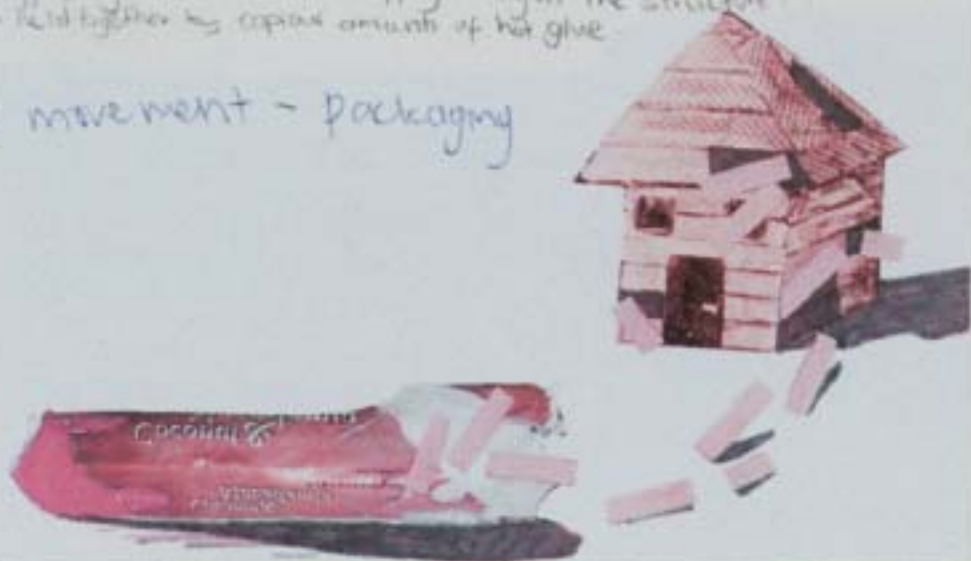
"Soda Squirrel" looks like it has too much detail, that its full to the brim, and that the details and "innards" of the sculpture is hanging out, in the form of the store cases.

The inversion of the 1900s and 1950s biscuits combined with the pink water based store ways that seem to explode and dribble out of the sculpture creates a feeling of over indulgence and enjoyment. It also gives me the feeling of secrets being out of the enclosed and shy rooms.

## description

Sculpture of buildings (metamorphosed towers) connected together, and made out of pink wafer biscuits and hundreds and thousands biscuits. has lights and wires running through and around the buildings. there are figurines throughout the sculpture, peering into rooms and chipping away at the structure. the sculpture is held together by copious amounts of hot glue.

fluxus movement - packaging away



The living house: personification of the home, House hold products entering, rubbish exiting



Page two. investigation of by products of a home

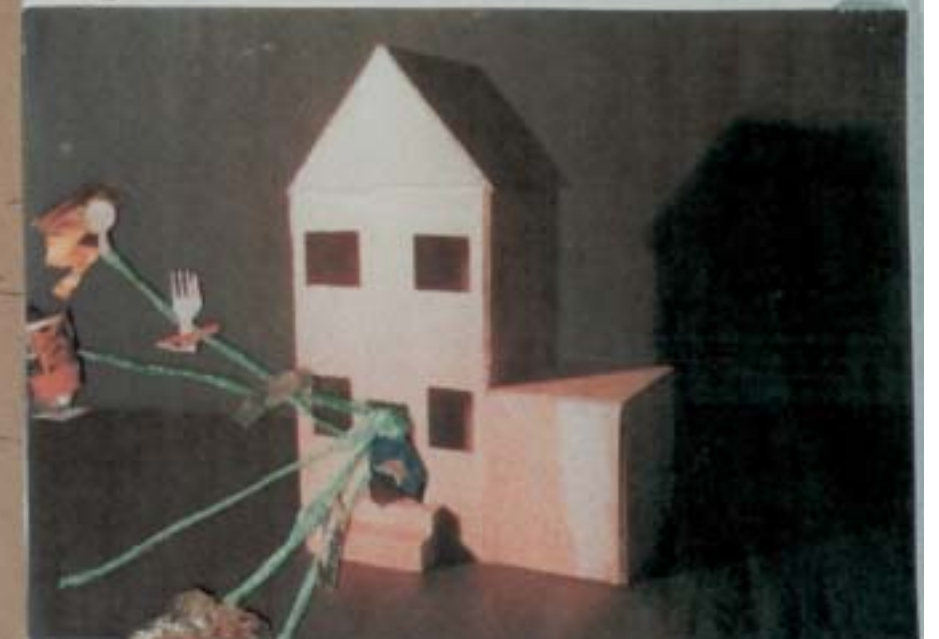


Products of a house becoming a house, can't resist

Inversion - by products of a home becoming a home.



rejection of house hold products by products



Page five



In this investigation, we started out with a classic, physical house (as on page 1) and then moved more towards a representation of a house - the house being defined by its borders. single items represent rooms, but we are still limited. as in the installation on the top right, the dashes tell us where to go, and the crosses where to stand. we have to find the courage to develop and explore their space, and use their imagination.

The houses on precarious piles of materialism also relate to something tangible (the home) being more fragile than something intangible (the pathways & links). The ideas are more solid than reality. People live in dreams. The focus turns towards the physical manifestation of people's dreams, and also breaking out their set ideas of a home,

Instead of paths/connections leading between rooms & houses, houses being the main focus, it is the connections that hold up the homes; the connections keep the frail houses aloft.... the community's connections keep people's dreams afloat.



away from the classic house, as seen in the boards. People mature and find courage to develop and explore their space & use their imagination.

# SUBMISSION 14 – DESIGN – 5 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

The main idea of my work was to design a new identity for the organisation, “Cokoon” a Korean immigrant women’s refuge shelter from domestic violence. I have chosen this because I had a close friend who is a Korean immigrant in New Zealand, and she had grown up in an environment where her mother was constantly physically abused by her father. And I realised how serious this was, as many women in her mother’s situation couldn’t speak English and felt unsafe about reporting it to the police or going to a New Zealand women’s refuge. I designed this organisation in hopes that maybe one day, such an organisation is actually launched throughout the world in order to help thousands of Korean women that suffer from domestic violence every day.

### Materials, Processes and Techniques

For all my designs, I started off with firm research. I believe that research is the place of new ideas. So I spent a lot of time researching and constantly wrote and drew all the things that popped into my head. I thought deeply about how to develop them further by doing lots of fine hand-drawings. Afterwards, I drew them up onto the computer. This gives it a totally different feeling to the freehand sketches and new ideas came out. I mainly used Photoshop, with a little bit of Illustrator.

### Artist Models and Established Practice

For my designs, I was influenced by the Bauhaus style, which we studied earlier in the year. I was particularly interested in Laszlo Moholy-Nagy’s works with strong vertical and horizontal composition using red, black and white colours. I also looked at David Carson’s works. I was influenced by his unbalanced compositions and random placements of letterings.

### Problems and Challenges

The biggest problem for me was finding the right images. It was hard to find photos of battered Asian women. So in order to get the right image I wanted, I had to get help from my friends and my sister by taking my own picture using a proper camera and also a digital camera. My friend taught me how to use the camera and develop photos as she was in the Photography class, and that way, I was able to capture the “perfect” composition and images I wanted.

### Further Information

I am very honoured to have been selected to be a part of this. I have put lots and lots of effort and desire into this work and I feel very attached to it. I really do hope that one day, such an organisation is made, or even better, I hope for a world without any domestic violence. Throughout this assignment, I have learnt that domestic violence is not just a fear of physical pain, but more long-term emotional damage that not only influences the abused person, but also their children and the ones they love.







## SUBMISSION 15 – PAINTING – 8 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

My theme was mixed imagery that was recognised and acceptable to youth in New Zealand today. Sources could be anything – TV shows, street life, nature, New Zealand heritage, Bro Town, and especially artist models.

#### Materials, Processes and Techniques

I used oil paint and spray paint. Oil paint gives a range of textures that can be used to create different effects. I like to contrast thick areas of paint with thin areas, especially within the same image. I used masking tape to give a textured brick look to some of the works, and in the later works, used a rubber as a stamp (dipped in oil paint) as it applies paint to random areas. With spray paint, you can use different colours to oil and create driplike effects.

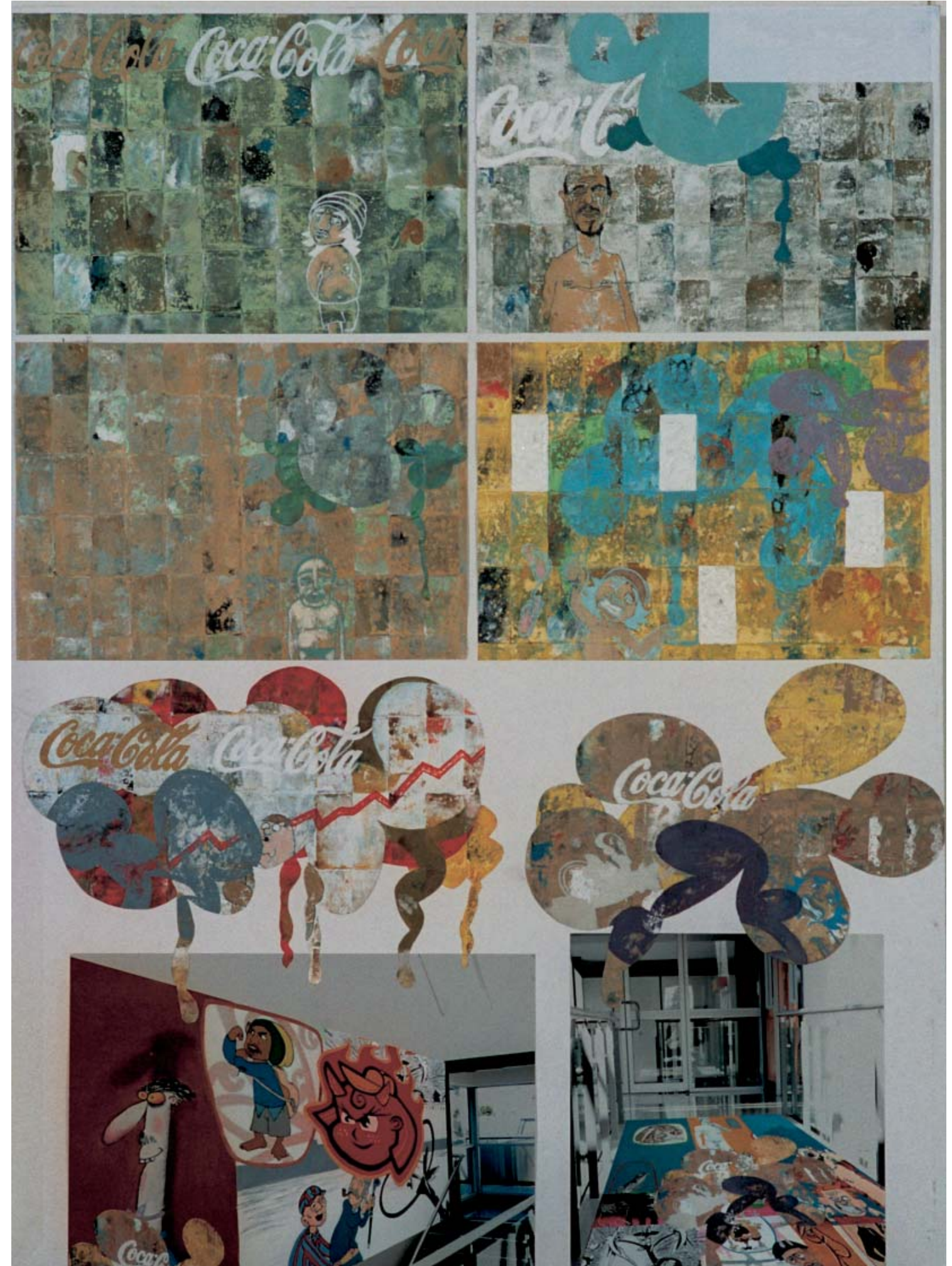
#### Artist Models and Established Practice

I referred to artist models Dick Frizzell, Shane Cotton, Margherita Manzelli and Barry McGee especially, although I collected images from a range of different artists and other areas of New Zealand, like Bro Town, and from books like "Animation Now", etc.

#### Problems and Challenges

When I began to use spray paint, I produced a large amount of work I couldn't use as they became too similar, repetitive and graphic design-based. I needed to establish a new path based on structure yet using more oil paint that had definite lines back to these previous works. It was actually quite difficult to find.





## SUBMISSION 16 – PHOTOGRAPHY – 6 MARKS

### Candidate Commentary

#### Themes, Main Ideas and Their Sources

This is a story about past, present and future. The figurine, the "Thinker", is the past with its lost wisdom and values; the female figure represents present and future. There is constant interaction between the two, which draws them closer or further away from each other (thus the framing by shapes, lines, cracks, triangular shapes). The triangle is the unity of past, present and future. The solidness of the characters changes as what they stand for is part of a chaos. Other themes: differences between old and new, male and female, negative and positive, inanimate and living, self-portraiture, and effect of space.

#### Materials, Processes and Techniques

Materials: ISO 100 film, x-rays, modified Polaroid, acrylic paint.

I used paint to get a similar effect to the one of the polaroids, and to draw even more attention to the figure, figurine and triangle. I used lines, cracks and other shapes in the environment as framing and linking devices. The light was natural in an enclosed space (four or three walls) so that the transition between highlights and shadow would be soft. The slow shutter speeds (3 to 30 seconds) gave the transparent and fuzzy effects, which helped the creation of mysticism and narration.

#### Artist Models and Established Practice

Duane Michels

Francesca Woodman

Bayat Keerl

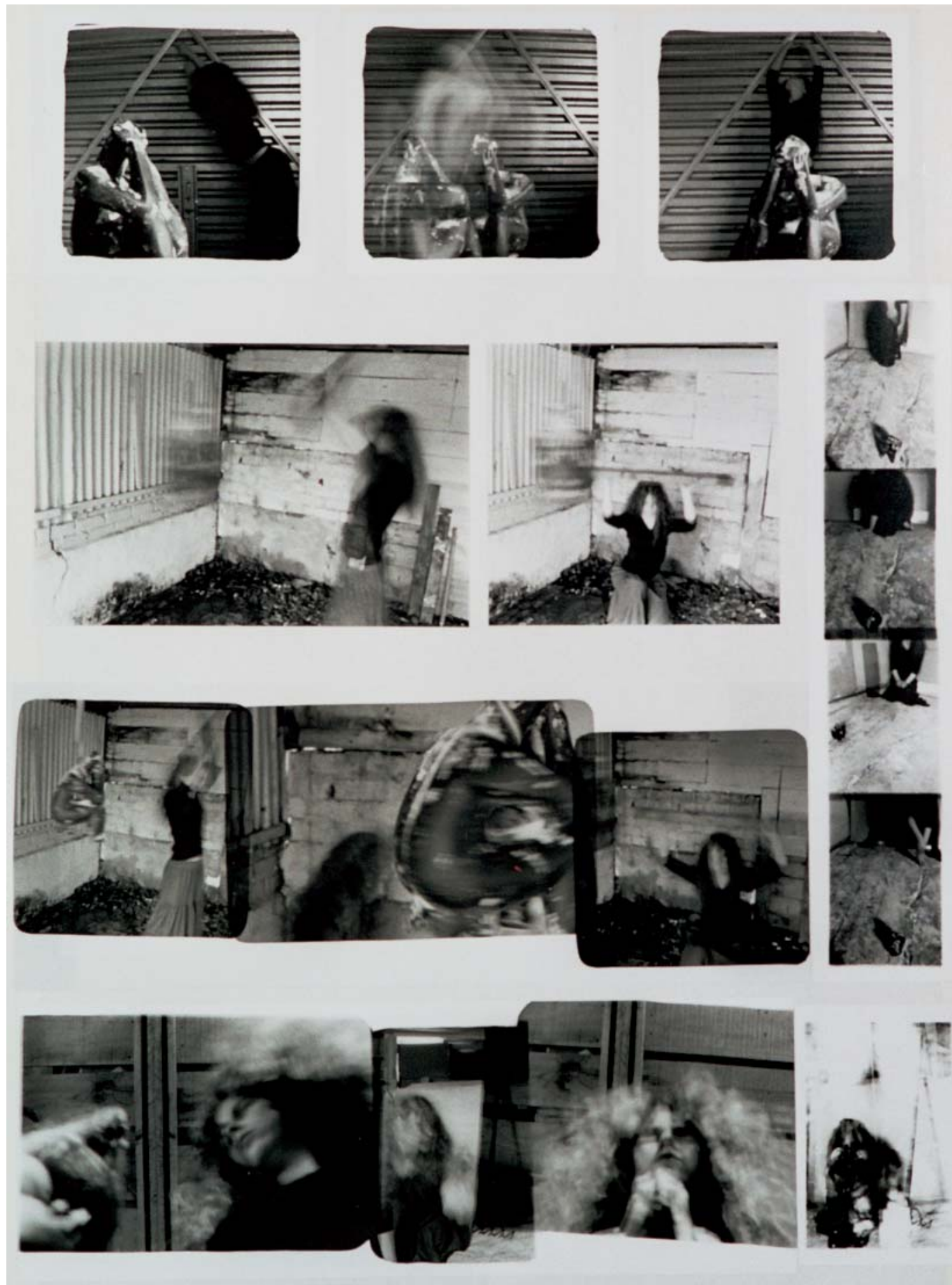
Judy Coleman

Arnulf Reiner

#### Problems and Challenges

The biggest challenge was taking photographs of myself without knowing the exact outcome, because I was moving. Experience through experimentation helped me know what kind of movements during what exposure time gave certain effects. Another challenge was the proportion between the figure and figurine. I used space to make the difference smaller. Shooting in natural light didn't enable me to control the amount of light needed and I had to use very slow shutter speeds, so I tried to work at similar hours on cloudy days.





# SUBMISSION 17 – PRINTMAKING – 6 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

Cityscape, movement through the city – lights of cars, static buildings, using contrasting elements, construction sites, perspective images.

### Materials, Processes and Techniques

I used:

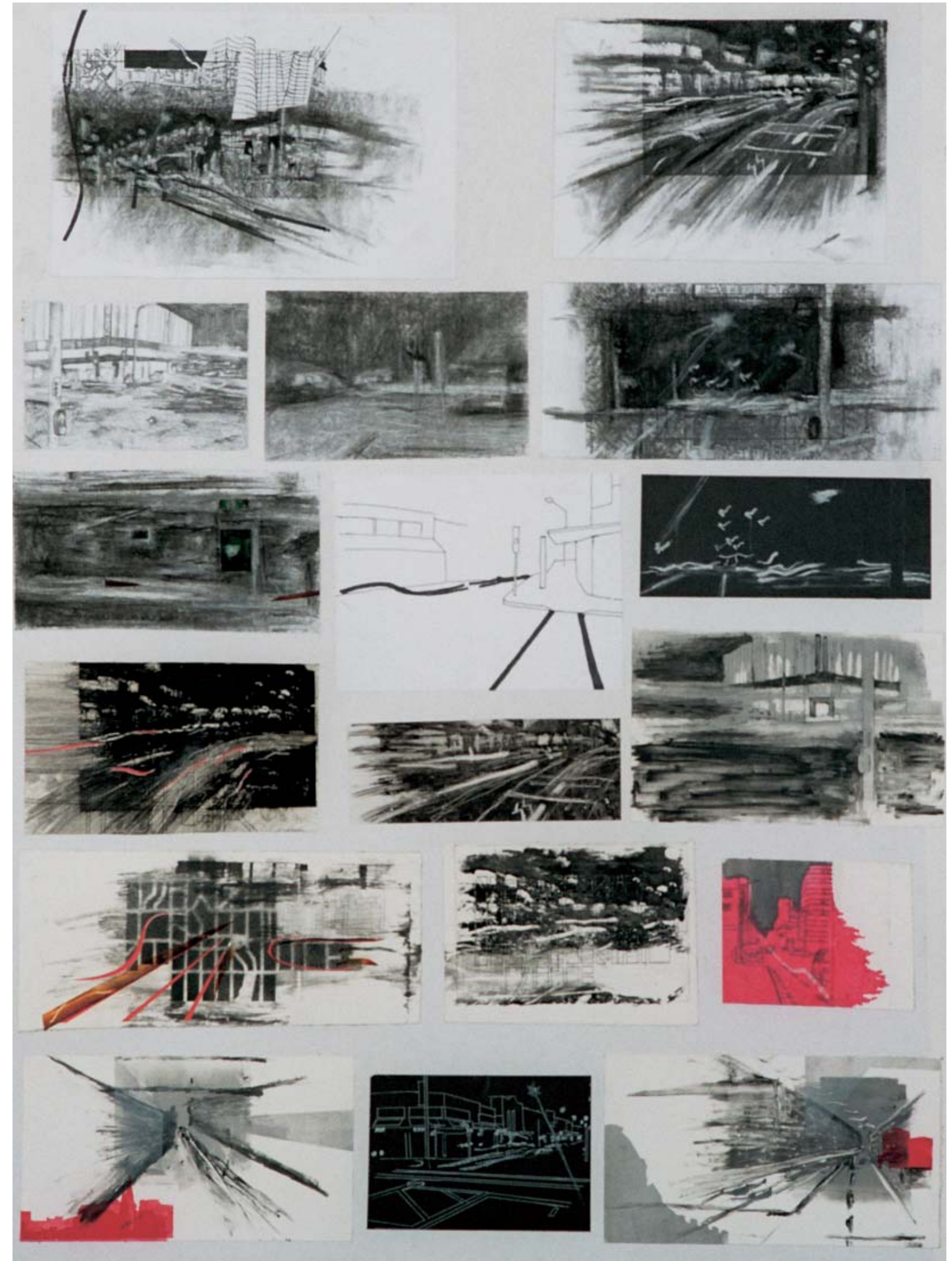
- Charcoal to create movements and gesture of movement, also used to create contrast through light and dark to relate to subject matter
- Mono prints to create gestural marks and high contrast
- Intaglio process to create sharp, edged lines
- Photocopies on transparent paper to create light and range of colour, realistic movement
- Turps transfers to create gestural movement
- Vinyl cut out – intense colour and sharp edged lines.

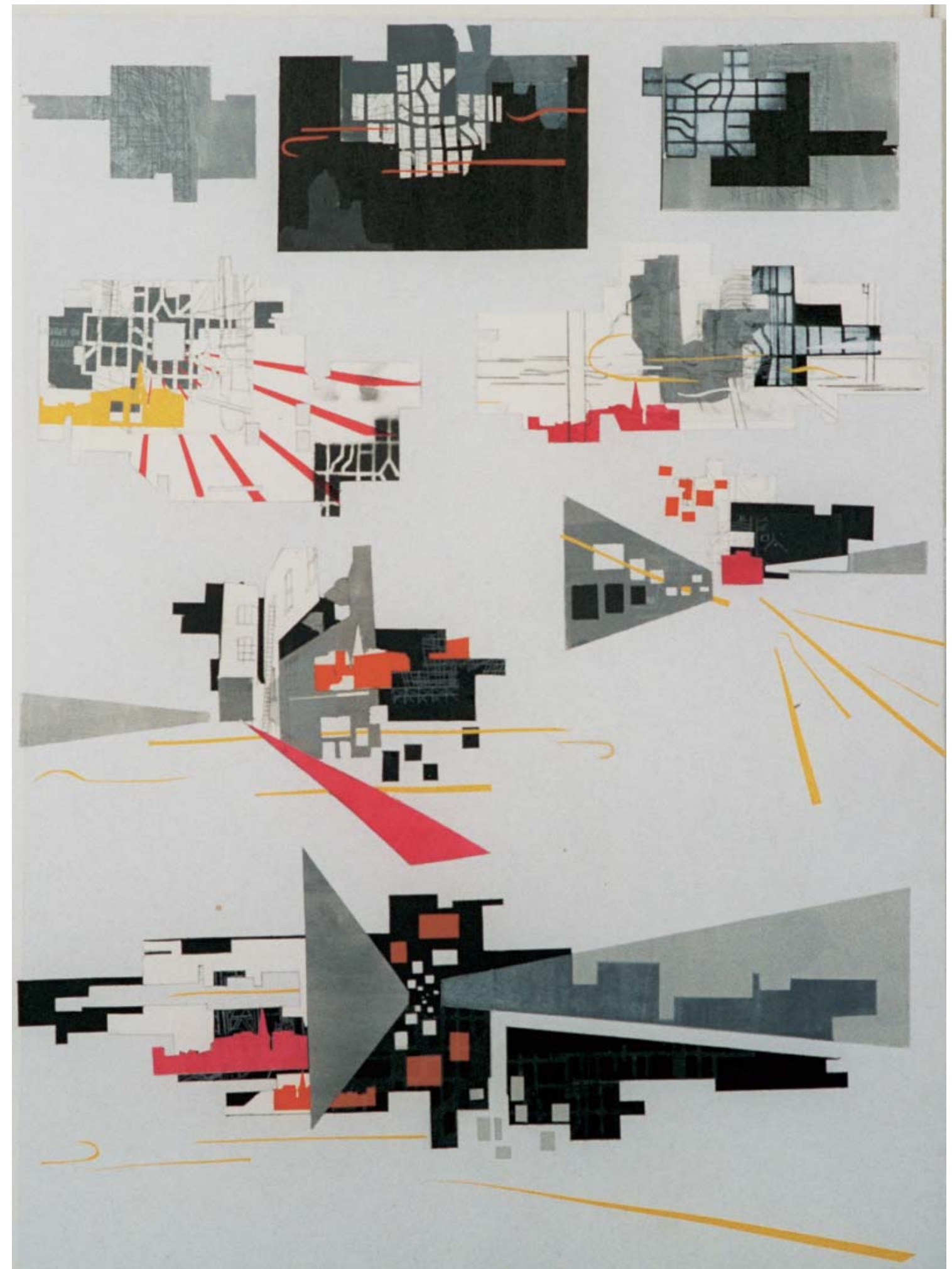
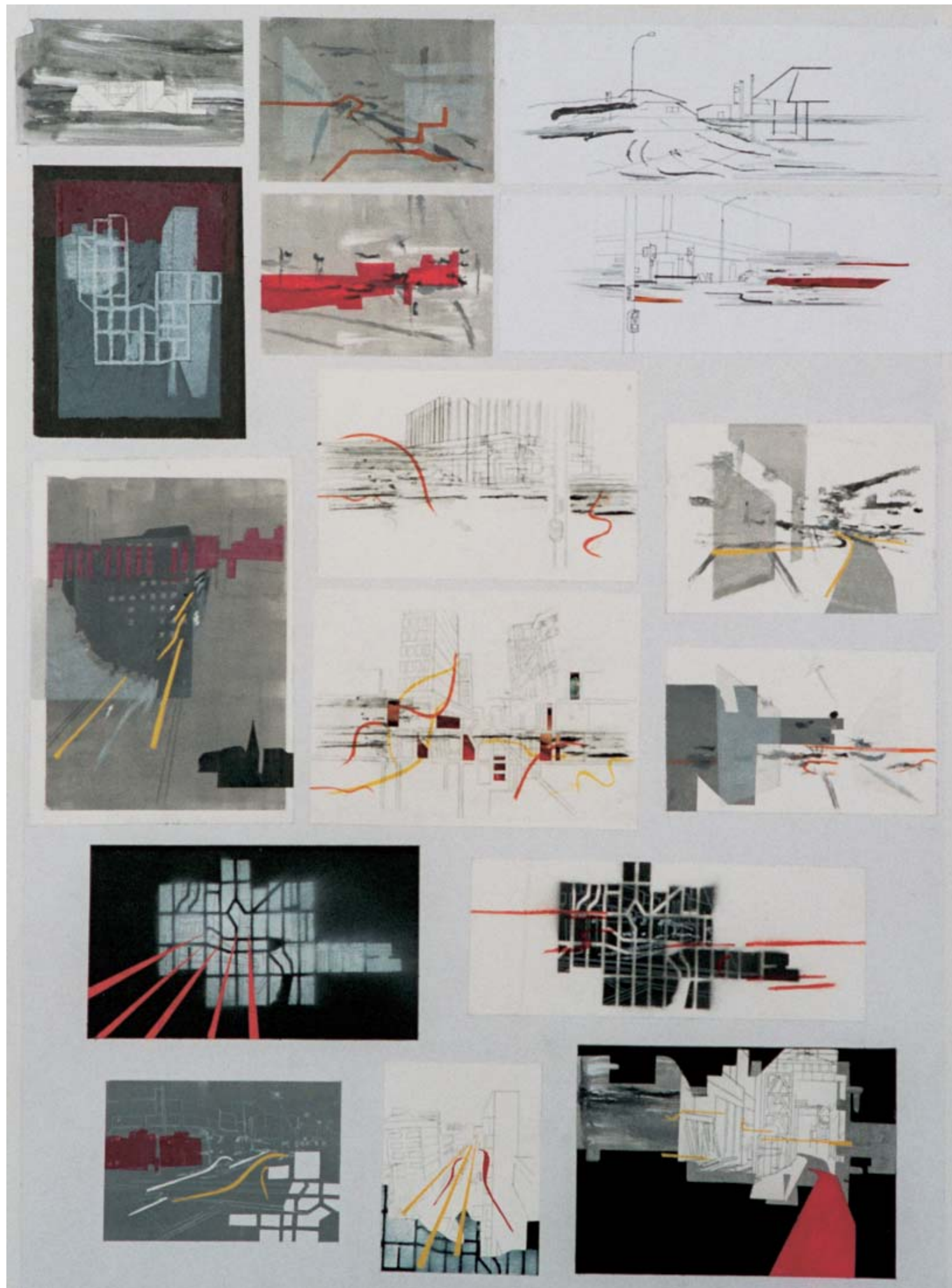
### Artist Models and Established Practice

I used Simon Edwards, Jorg Sasse, Jesse Watson, Julie Mehretu, and Ron Left. These were my main artist models, which informed me on creating layers, subject matter, creating movement, and use of materials. Others I used were Dieter Roth and Richard Wright.

### Problems and Challenges

One challenge I encountered was trying to get a sense of movement through a mixture of light and gestural marks. I experimented with moving images through the photocopier to distort them and used turps transfers. Overlapping of layers – I had to experiment with transparent inks and papers to obtain the right look.





# SUBMISSION 18 – SCULPTURE – 6 MARKS

## Candidate Commentary

### Themes, Main Ideas and Their Sources

- Nostalgia
- Loss of individuality through repetition
- Identity (searching).

### Materials, Processes and Techniques

- Materials – documents, photographs, photocopies, formed objects
- Processes and techniques – collecting and sorting, stacking and repetition through reproduction, altering.

### Artist Models and Established Practice

- Christian Boltanski – often used everyday documents to convey his sculpture individually, used photos to memorialise ordinary people
- On Kawara – used documentation – repetition; use of dates
- Monique Redmond – combination of text on jars; text
- Christo – use of window and drapery.

### Problems and Challenges

I dropped some ideas – use of Christo – window/use of large-scale question mark.



